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MOBILE CONTROL

BONNNNGGGG!!!

What a year we're having here in the UK! **Thunderbirds** on the television (not once, but twice), **Stingray** on the television too, Gerry Anderson and the **Thunderbirds FAB** mime boys on tour, a new Gerry Anderson series in production (**G Force** - now called **GFI**, incidentally), a second Gerry Anderson series in pre-production (**Space Police**), **Fireball XL5**, **Space:1999** and **The Secret Service** on video at last, and **Thunderbirds** merchandise coming out of our ears! Overseas members will, I know, forgive me for harping on about all this, but the UK really is *the* place to be if you're an Anderson fan right now (although I understand it's pretty good to be an Anderson fan in Japan right now too). Interest is clearly on a high - the Fanderson membership figure has *doubled* since this time last year and by this time next issue we will have smashed the club's own record membership figure (set way back in 1987).

BONNNNGGGG!!!

I think the major event that I'm looking forward to most is that **Secret Service** video release. **The Secret Service** is a little gem of Supermarionation with a charm all of its own. OK, it doesn't have the spectacular explosions and ingenious machinery of series such as **Thunderbirds** and **Captain Scarlet** and, don't get me wrong, I wouldn't even try to argue that **Secret Service** is a better series than either of those two, but the show does have merits of its own - a sense of humour, a unique atmosphere, amusing characters - which grow on you with each episode. Of those of you who have never seen it, there will be as many who dismiss the series out of hand as there are those who take it to their hearts - it's that kind of show, you either love it or loathe it - but whatever you do, don't make a judgement on the basis of the first episode, *A Case For The Bishop*, which is hardly representative of the series as a whole. For those of you who do stick with it, look out for Volume Three which features a priceless encounter between Matthew and the real-life bulldog Rex in *The Deadly Whisper*, and also the episode I would nominate as the best of the whole run, *Recall To Service* (originally titled *You're In The Army Now*).

BONNNNGGGG!!!

No room for a *Mindbender* this time, but we'll make space next issue. See you in church!

Chris Bentley - Chairman

FAB CREDITS

Editor - Ian Fryer

Design and Layout (Sub-Editor) - Chris Bentley

Additional Contributors

News - Ralph Titterton

Feature Articles - Jim McAlwane, Ralph Titterton,

John Perrin, Luke Davis & Teruo Yamada

Special Thanks to

Fiona Maxwell and Stanley Unwin

SPACE CITY SPECIAL

A WORD FROM THE EDITOR

Here I sit in front of a blank computer screen on a muggy July night, glowing like a Ready Brek kid from sitting in front of the screen for too long. Not that I'm complaining - I love writing almost as much as I do watching Gerry Anderson shows. Nope, the only cloud on the horizon at the moment is that I am unable to attend **FAB One** (the convention), which is just over a week away as I write this (and history as you read it).

I really enjoy a good convention, one of the main attractions being that you meet new people with the same interests as yourself. It's a bit late for **FAB One** now, but if you have never been to a Fanderson convention before (or any other type for that matter) then give it a try - we all had to start somewhere. My first convention as an attendee was *Uforia 1*, whenever that was, and look what became of me. Don't worry if the convention organisers seem a little unapproachable - they have a lot to do and are probably panicking inside.

The other great joy of my involvement with Fanderson (other than occasionally getting my mug on the television - did anyone see my mercifully short stint with Nicholas Parsons on *The James Whale Show* a few months back?) has been the opportunity to meet and write to folks from different countries, all with the same nutty obsession as me. One of the most charming people I have had the pleasure to meet through Fanderson is Teruo Yamada, from Tokyo. Teruo has written the first article in an occasional series, a pet project of mine called 'Around The World With FAB', in which members from all over the globe tell the rest of us about the Anderson experience in their homeland.

Don't forget, wherever you live, we are happy (more than happy - it saves us work!) to receive your articles on the worlds of Gerry Anderson. Keep 'em coming, because the more people who write, the fresher and more interesting **FAB** gets (although bear in mind that we can only cram so much into each issue, so please don't be disappointed if your article does not appear in the magazine straight away).

Finally, those photos - this issue you should receive the **Stingray** postcard that was delayed at the printers last time, plus two new photo stickers to stick in the relevant places this issue (or not, as the fancy takes you). This should put us well and truly back on track again, but please note that if anything does miss a mailing deadline we usually put a small notification slip into the package to tell you (some of you didn't spot the slips we put in with **FABs** 4 and 5 and wrote to tell us what you were missing).

Back next issue, same bat-time, same bat-channel!

Ian Fryer - Editor

YOUR PHOTO STICKERS: This issue's stickers should be fixed in the positions indicated on pages 14 (Nick Tate in the **Space:1999** episode *Journey To Where*) and 23 (The Minimiser from **The Secret Service**).

FANDERSON NEWS

ISSUE 36

DATELINE: AUGUST/SEPTEMBER 2092

WE ARE ABOUT TO LAUNCH... STINGRAY!

The BBC have finally settled on a start date for a complete rescreening of the classic Gerry Anderson series **Stingray**, first shown on the ITV network in the UK in 1964. The series was originally scheduled to begin a run in May following the completion of the BBC's first screening of **Thunderbirds**, but was rescheduled for October, and then August. Now the series will start on Friday, September 4th, filling the **Thunderbirds** slot at 6.00pm on BBC2 for the next 39 weeks. It appears likely that the episodes will be followed by a selection of classic **Doctor Who** serials.

Media interest in the return of the 30 year old series is anticipated to be very high, given the massive public response to the **Thunderbirds** repeats at this time last year. Similarly, merchandising for the series has made an early start to ensure that products are available on demand in time for Christmas 1992. Among the products already licensed from Copyright Promotions (merchandising licensors for both **Stingray** and **Thunderbirds**) are LCD games, posters, postcards, greetings cards, a complete range of stationery products, T-shirts, sweatshirts and polo shirts, bubble bath, a board game, dress-up outfits and clothing of various kinds.

Fleetway Editions are to publish a **Stingray Comic** as a companion to the **Thunderbirds Comic** already available. Similar in format to the **Thunderbirds Comic**, **Stingray Comic** will reprint the gorgeous Ron Embleton **Stingray** strips from **TV21** (the classic Gerry Anderson comics magazine of the late 1960s) as well as the 'Marina' comic strips from **Lady Penelope** (the sister magazine to **TV21**). Comic-strip adaptations of the Alan Fennell scripted episodes of **Stingray** will also feature. The first issue goes on sale from October 10th and will appear on a bi-weekly basis alternating with the **Thunderbirds Comic**.

Matchbox Toys (see our exclusive interview this issue) are working flat out to have a range of **Stingray** products available for Spring 1993. The range will consist of two die-cast vehicles - **Stingray** and the Titan Terrorfish (with working jaw) - and four articulated action figures - Troy Tempest, Marina, Titan and Commander Shore. Each will retail at around £2.99. In addition, Matchbox are working on a Marineville playset, an injection-moulded base for both the die-casts and the action figures. Retailing at around £29.99, the set will comprise a fully functional hideaway headquarters,

with underwater launching compartment for **Stingray** and a control centre play area for the action figures. The whole is designed to submerge underground during emergency procedures, to be replaced by WASP missiles.

... AND THUNDERBIRDS TOO!

BBC Television have also scheduled a second complete screening of the 32 **Thunderbirds** episodes as a companion to **Stingray**. This time, the series will be shown on the majority channel BBC1, in the 1.00pm lunchtime slot on Sunday afternoons - generally a more suitable slot than Friday 6.00pm for all fans of the series. This places the series in competition with Irwin Allen's **Voyage To The Bottom Of The Sea** on Channel 4, who are obviously concerned at the effect that this will have on their ratings - **Voyage** will be abandoned before completing its run, and picked up again later in 1993.

News of the repeat run will come as a relief to viewers in the Midlands and the North, whose viewing of the last run was disrupted by adverse weather conditions during *Cry Wolf*. It will also come as a relief to merchandisers, who had feared that interest in the series would tail off before their products appeared in the shops. Numerous new products are planned for launch in the Autumn, in plenty of time for Christmas - among the more interesting items are a set of four spoken-word cassettes from Strange Fruit Records (re-releases of four of the old Century 21 Mini-Albums in cassette form), and a series of junior novelisations of episodes from the series from Transworld Publishers.

Matchbox will be releasing their range of **Thunderbirds** die-casts - **Thunderbirds** 1, 2, 3 and 4 plus Fab 1 - and a Tracy Island Electronic Playset from which to launch all the Thunderbird vehicles



as seen in the series, complete with slide-back swimming pool, secret cliff-face door, tilting launch pad and blast shields - the whole accompanied by vocal statements from the Tracy brothers with authentic rocket sounds. The set will retail at around £29.99. In addition, Matchbox will be introducing a range of action figures, comprising Scott, Virgil, Alan, Gordon, Lady Penelope and Parker, each articulated and complete with weapons. Work is underway for two figure-compatible vehicles - Thunderbird 2 and Fab 1 - which will be available next summer (1993).

ALSO ON UK TV THIS AUTUMN...

Channel 4 television have scheduled a complete re-run of the cult ITC action series **The Prisoner** for the Autumn season. The series will occupy a late-evening slot from September 23rd, and associated merchandise will be available via licensors Copyright Promotions.

While **The Prisoner** is not a Gerry Anderson production, fans of **UFO** will spot numerous personnel from that series on the credits of **The Prisoner** (among them, writer/producer David Tomblin, director of photography Brendan Stafford and scriptwriter Terence Feely), and also in front of the camera. The episode *A Change Of Mind* features the television debut of Michael (Paul Foster) Billington, and no fewer than 11 other **UFO** actors make appearances during the course of the 17 episodes: Wanda Ventham, Derren Nesbitt, Alexis Kanner, Colin Gordon, Georgina Cookson, Jane Merrow, Al Mancini, Conrad Phillips, Basil Dignam, Gordon Sterne and Larry Taylor. There are even appearances from **Space:1999** guest stars Leo McKern, Peter Bowles and Kevin Stoney.

Granada Television will be screening a half-hour documentary about the television series and films of Gerry Anderson. Untitled at press time, the documentary will feature interviews with many of the cast and production personnel involved in the shows, as well as footage shot at the Thunderbirds Are Go! exhibition in Wolverhampton, and at the Fanderson FAB One Thunderbirds Convention in August.

Fanderson member Martin Townley will be appearing on an edition of the game show **You Bet!**, where the guest panel are required to bet on the amazing abilities of guest contestants. Martin will be shown silent clips from episodes of **Thunderbirds** and will be asked to provide word-perfect dialogue which accompanies the scenes. Those FAB One attendees who saw Martin sweep the board in the Mega Quiz will know where to place their money.

"THUNDERBIRDS ARE GO!" SOUNDTRACK FROM EMI

EMI Records have re-released the soundtrack album to the 1966 **Thunderbirds Are Go!** feature film, complete with the four Cliff Richard/The Shadows tracks which did not appear on the recent

Silva Screen release of the album. The original album features music specially composed by Barry Gray for the film, alongside several incidental pieces written for episodes of the television series (*The Perils Of Penelope*, *The Man From MI.5*, *The Impostors* and *Path Of Destruction*), but the EMI release will also feature Cliff Richard and The Shadows performing "Shooting Star", as well as three other Shadows tracks - versions of both the **Thunderbirds** and Zero X themes, as well as 'Lady Penelope', which was specially composed for the film by The Shadows. These tracks are performed in the film by the puppet doubles of Cliff and The Shadows during Alan's dream.

The **Thunderbirds Are Go!** soundtrack will be available on cassette, CD and limited edition picture disc from August 24th.

THE SECRET SERVICE - AVAILABLE ON VIDEO AT LAST!

The Secret Service will shortly be available in its entirety on home video in the UK. The least-known Anderson series, seen in only three regions of the ITV network back in 1969, will finally appear on four volumes from ITC Home Video, the first two of which will be released on September 14th. Each of the first three volumes will feature three episodes of this unusual and charming series, while the final four episodes will appear on the fourth volume.

The Secret Service follows the adventures of Father Stanley Unwin (voiced by the real-life Stanley Unwin), secret agent for B.I.S.H.O.P. (British Intelligence Service Headquarters Operation Preist), who, with his gardener Matthew (in reality a trained B.I.S.H.O.P. agent) and the remarkable Minimiser device, tackles corruption in high places with his own unique style of crime-fighting. Only thirteen episodes of this final Supermarionation series were ever made - the show was abandoned on the instructions of Lew Grade, who believed that the gobble-de-gook language used by Father Unwin to confuse his enemies would be over the heads of viewers in the U.S.

With its limited broadcast in the UK, for many fans, this will be the first opportunity to view the series on their television screens at home - although Fanderson members have had the opportunity to catch up with Father Unwin at a number of club conventions, two of which (in 1988 and 1991) screened every single episode.

Volume One will feature the episodes *A Case For The Bishop*, *A Question Of Miracles* and *To Catch A Spy*, while Volume Two will feature *The Feathered Spies*, *Last Train To Bufflers Halt* and *Hole In One*. Volumes Three (*Recall To Service*, *Errand Of Mercy* and *The Deadly Whisper*) and Four (*The Cure*, *School For Spies*, *May-Day May-Day!* and *More Haste Less Speed*) will be available in the New Year. Fans of **Captain Scarlet And The Mysterons** should watch out for guest appearances by several of the **Scarlet** regular cast - the Captain Scarlet, Captain Black, Captain Ochre and Colonel White puppets all feature prominently in various episodes.

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MORE SPACE:1999 RELEASES FROM ITC HOME VIDEO

Further video releases of episodes of **Space:1999** are planned for the coming months from ITC Home Video. Sales of episodes of the mid-70s live-action Gerry Anderson series have been so promising that it now appears very likely that the entire series will be made available on video before 1994.

The next two volumes to be released are Volumes 7 and 8. Volume 7 will feature *Alpha Child* (with guest star Julian Glover) and the very popular *The Last Sunset*, while Volume 8 backs the chilling *Force Of Life* (with guest star Ian McShane) with *Guardian Of Piri* (which spotlights Catherine Schell - Maya in Year Two - in her first **1999** appearance). Both volumes will be released in October.

Volumes 9 and 10 will complete the first season on their release later in the year. Volume 9 sees Peter Cushing and Joanna Dunham guesting in *Missing Link*, while Judy Geeson appears in the superb *Another Time, Another Place*. Volume 10 guest stars Christopher Lee and Roy Dotrice in *Earthbound* (with arguably the series' most memorable finale), backed with *Ring Around The Moon*.

This will leave just four episodes unavailable in a complete format - *Breakaway*, *Collision Course*, *War Games* and *Black Sun*. These four episodes comprise the compilation feature films *Alien Attack* and *Journey Through The Black Sun* (which have recently been re-released with new sleeves by Polygram Video), and cannot, therefore, be included in the ITC releases at the present time for contractual reasons.

Looking ahead to 1993, plans are already advanced for the release of **Space:1999** Year Two episodes in the New Year, although dates have yet

to be confirmed. The first Year Two release will be Volume 11 (*The Exiles* and *Journey To Where*), which should appear alongside Volume 12 (*One Moment Of Humanity* and *All That Glisters*).

ALSO FROM ITC HOME VIDEO...

New ITC Video releases for August included the third **Sapphire And Steel** adventure, a six part story available in a twin-cassette pack. In this story, the time detectives, played by Joanna Lumley and David McCallum, are joined for the first time by Silver, played by David Collings (Daniel Clark in the **UFO** episode *The Psychobombs*), as they combat deadly and malevolent forces unleashed inside an invisible time capsule. The fourth **Sapphire And Steel** adventure will be available in November.

Four more episodes of **The Champions** also went on sale in August. Volume 3 features *The Interrogation* (with guest star Colin Blakely) and *The Search*, both episodes written by the late Dennis Spooner (script writer on **Stingray**, **Thunderbirds**, **UFO** and **The Protectors**). Volume 4 kicks off with *The Iron Man*, which guest stars George Murcell (the voice of Professor Popkiss in **Supercar**), Patrick Magee (from **The Protectors** episode *Chase*) and Steven Berkoff (Captain Steve Minto in **UFO**). This episode is followed by *The Dark Island*, in which the guest villain is played by none other than Vladek Sheybal (**UFO**'s Dr Doug Jackson). Also appearing in this episode (actually the first episode of **The Champions** to be filmed) is **Space:1999** star Nick Tate in an uncredited role - he is one of the men in the rubber dinghy in the pre-credits sequence. All four episodes star Stuart Damon, seen in **UFO** and **Space:1999**.

Randall And Hopkirk (Deceased) Volume 4 features *For The Girl Who Has Everything*, an episode written by Donald James (script writer on



Joe 90, UFO, The Protectors and **Space:1999**), directed by Cyril Frankel (**UFO** and **The Protectors**) and guest starring Lois Maxwell (the voice of Atlanta Shore in **Stingray** and Miss Holland in **UFO**) and Freddie Jones (from **The Protectors** episode **The Bodyguards** and **Space:1999's Journey To Where**). This episode is backed with **A Disturbing Case**, an episode co-written by the late Mike Pratt (Clem Mason in the **UFO** episode **The Psychobombs**), who also stars in both episodes as Jeff Randall.

Joining **The Secret Service** on the shelves from September 14th are Volumes 5 and 6 of **The Persuaders!** starring Roger Moore and Tony Curtis. Volume 5 features **The Morning After** (guest starring **Space:1999's** resident metamorph Catherine Schell) and **Element Of Risk** with guest appearances by Shane Rimmer (the voice of Scott Tracy in **Thunderbirds**, who also lent his talents to episodes of **Captain Scarlet, Joe 90, The Secret Service, UFO** and **Space:1999**), David Healy (the voice of Shane Weston in **Joe 90**, who also contributed to **Captain Scarlet, The Secret Service** and **UFO**), Peter Bowles (**Space:1999 - End Of Eternity**) and James Cosmo (**UFO - Reflections In The Water**). **Element Of Risk** is written by Tony Barwick, script writer on **Thunderbirds** and **Space:1999** and script writer/editor on **Captain Scarlet, Joe 90, The Secret Service, UFO, The Protectors, Terrahawks** and **GFI**. Volume 6 has **The Time And The Place** (guest starring **Doppelgänger's** Ian Hendry and Basil Dignam from the **UFO** episode **Identified**) backed with **Someone Waiting** (guest starring the aforementioned Lois Maxwell and **UFO's** Dr Shroeder, Maxwell Shaw). **The Time And The Place** is directed by Roger Moore, while **Someone Waiting** features the directorial debut of **Space:1999**

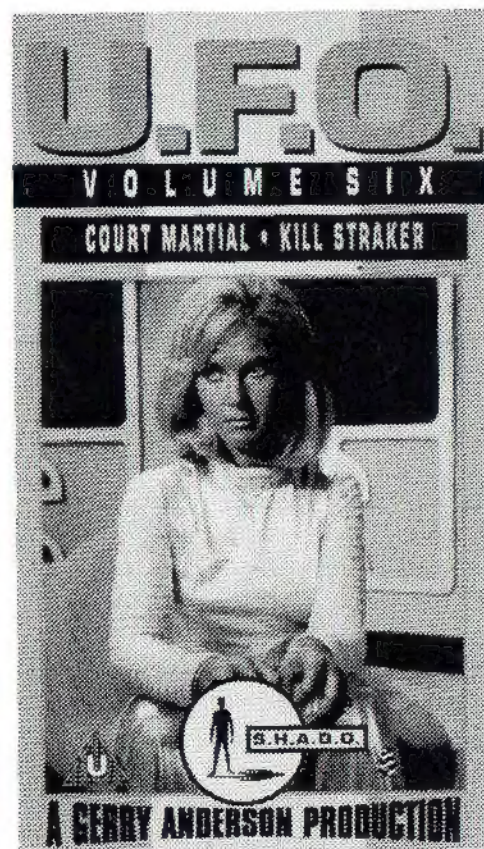
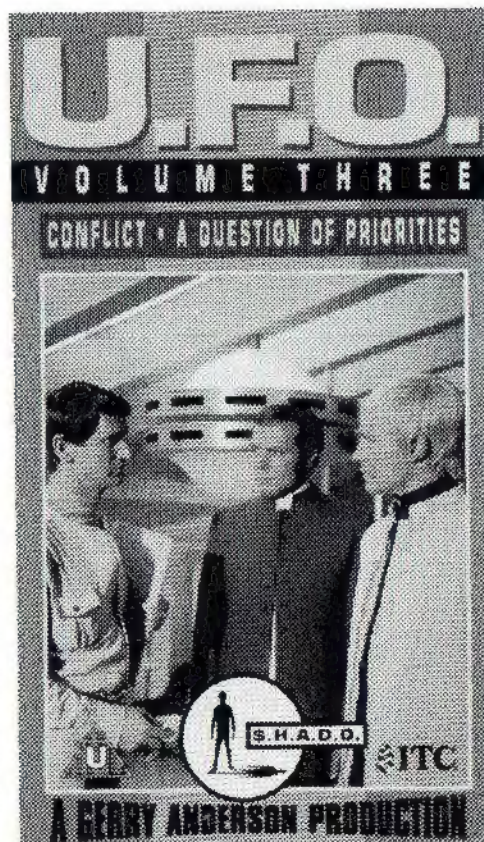
director Peter Medak. Incidentally, this latter episode was previously available as part of **The Persuaders!** compilation feature **Sporting Chance** (Channel 5 Video) alongside the episode **Anyone Can Play** - which shows that there is hope yet for those Anderson episodes which became Channel 5 compilation features.

On a sad note, over the summer we said goodbye to John Keeling, the gentleman appointed by ITC in 1991 to launch their Home Video range. For over a year, John has guided what has become a very successful range of videos, bringing into our homes those television classics that might otherwise have not been seen on British television for many years - if at all. John has now moved on to other projects of his own, but has asked to use the pages of **FAB** to thank Fanderson liaison Ralph Titterton and all the club members who gave him their suggestions and support during his time with ITC. In return, we would like to thank John for all his hard work in getting **Supercar, Fireball XL5, The Secret Service** and **Space:1999** onto the sell-through video market at last, and we wish him every success in the future.

1999 VOLUME 2 REPLACEMENT

In our last issue, we reported that Fanderson members could replace their sound-faulty copies of **Space:1999** Volume 2 with a new duplication direct from ITC Home Video. ITC have now notified us that the replacements should be made direct with the duplication house at Polygram Video. Members should post their cassettes with their name and address on a large, padded envelope (for the return tape) to:

Fiona Maxwell, Polygram Video, P.O. Box 1425, Chancellors House, 72 Chancellors Road, Hammersmith, London W6 9QB.





DOLORES MANTEZ WINS DAMAGES FROM 'NEWS OF THE WORLD'

UFO's Lt. Nina Barry, Dolores Mantez, has received damages from the 'News Of The World' in an out of court settlement following the publication of an article by Dan Slater in their January 26th, 1992 edition. A promotional item for Sylvia Anderson's "Yes, M'Lady" book, the sensationalistic article included an accusation by Sylvia Anderson of an extra-marital relationship between Gerry Anderson and Dolores during the making of **UFO**. The 'News Of The World' admitted that this was untrue and that no such relationship occurred, and subsequently printed a retraction and an apology to Dolores.

A very popular guest at Fanderson conventions, Dolores tells us that she is spending some of the money on herself at a health farm.

MAXINE AUDLEY

Maxine Audley, one of the most stylish, versatile and respected British actresses, has died aged 69. With electrifying performances in Peter Brook's 1957 production of *Titus Andronicus*, the Royal Shakespeare Company's 1962 production of *Troilus And Cressida*, and the 1971 Leeds Playhouse production of Tennessee Williams' *A Streetcar Named Desire* behind her, Maxine Audley made a singular contribution to the worlds of Gerry Anderson as Theia, Dione's commander in the **Space:1999** episode *The Last Enemy*.

Born in London on April 29th, 1923, Maxine Audley was as equally at home appearing in comedies and thrillers as she was in classical theatre productions. Her films included *The Sleeping Tiger* (1954), *The Barretts Of Wimpole Street* (1956), *The Prince And The Showgirl* (1957) with Laurence Olivier and Marilyn Monroe, *The Vikings* (1958) with Kirk Douglas, *Our Man In Havana* (1959) with Alec Guinness, *The Trials Of Oscar Wilde* (1960) and *The Looking Glass War* (1970). She also had the distinction of being the only actress to portray Charlie Chaplin's wife - as the queen in *The King In New York* (1957).

POLYGRAM UFO RE-SCHEDULED

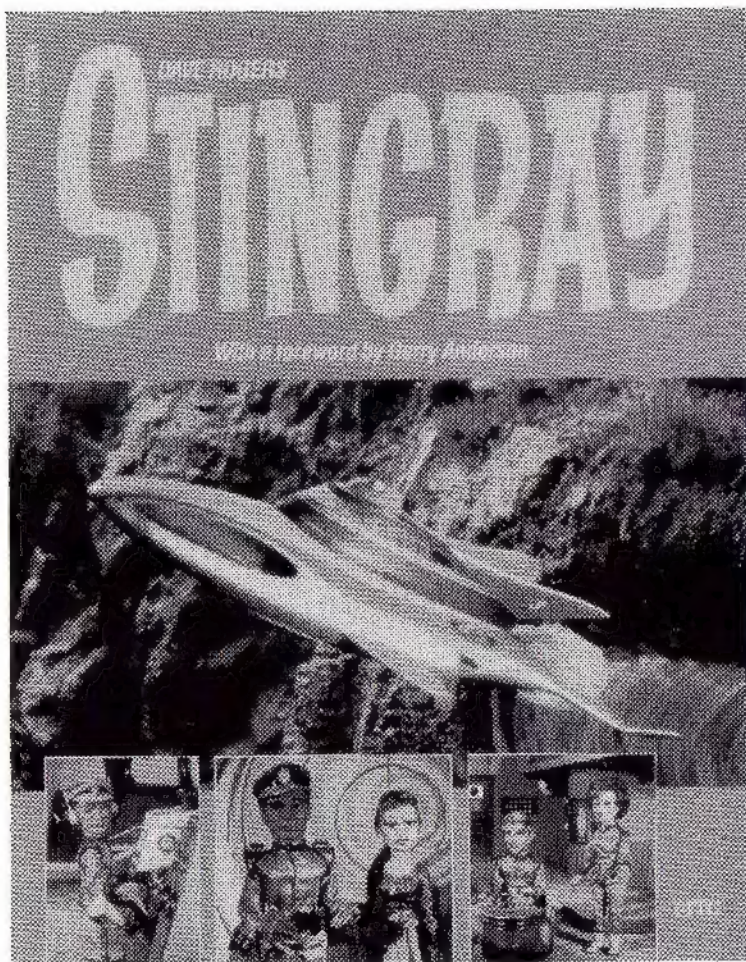
Further to last issue's report of Polygram's forthcoming video releases, we have now learnt that the final three volumes of **UFO** episodes (Volumes 9, 10 and 11) have been rescheduled, and will possibly not now appear until the New Year. Speculation has it that a release early in 1993 may be timed to tie in with a second season of Channel 4's **TV Heaven**, currently in the early planning stages, and rumoured to include a complete episode of **UFO** among the other gems of classic television.

THUNDERBIRDS FAB:THE NEXT GENERATION TOUR - STAGE TWO

The 'Thunderbirds F.A.B.:The Next Generation' mime show has now embarked on the second stage of its successful UK tour, with dates in Edinburgh, Bradford, Manchester, Lincoln, Sheffield, Glasgow and Belfast among others. From September through to December, Wayne Forrester and Paul Kent will be performing at the following venues:-

The George Square Theatre, Glasgow (August 24th - September 5th); **Alhambra Theatre, Bradford** (7th - 12th September); **Royal Northern College of Music and Theatre, Manchester** (21st - 26th September); **Assembly Hall Theatre, Tunbridge Wells** (28th September - 3rd October); **Marina Theatre, Lowestoft** (5th - 10th October); **Theatre Royal, Lincoln** (12th - 17th October); **Everyman Theatre, Cheltenham** (19th - 24th October); **Crucible Theatre, Sheffield** (26th - 31st October); **Pavilion Theatre, Worthing** (2nd - 7th November); **Theatre Royal, Glasgow** (24th - 28th November); **Grand Opera House, Belfast** (30th November - 5th December). If you live in the vicinity of any of those theatres, make a date and don't miss out!





BOXTREE BOOKS BLITZ

Following the success of the John Marriott 'Thunderbirds Are Go!' book, Boxtree Books have announced that they will be publishing a further thirteen books based on **Thunderbirds** and **Stingray** before Christmas. Twelve of these are aimed at the younger fans of both series, being lavishly illustrated 28 page storybooks adapting episodes from the television series. The first four of the **Thunderbirds** books are already available, namely: 'The Perils Of Penelope', 'Desperate Intruder', 'Day Of Disaster' and 'Cry Wolf' - based on the episodes with the same titles. A further four **Thunderbirds** books will follow on November 30th: 'The Impostors', 'Martian Invasion', 'End Of The Road' and 'The Man From MI.5'. Four **Stingray** illustrated storybooks will be available from October 30th. Again, based on episodes of the series, the four books are: 'Undersea Hi-Jack' (based on *The Man From The Navy*), 'The Subterranean Sea' (based on *Subterranean Sea*), 'The Ghost Ship', and 'Under Fire' (based on *Ghost Of The Sea*).

Aimed more at older fans will be a direct follow-up to the 'Thunderbirds Are Go!' book, this time an in-depth history of **Stingray** written by Dave Rogers, author of several books on the cult television series **The Avengers**. The new 96 page book will feature interviews with many of the **Stingray** production staff, behind-the-scenes information, biographies of the main characters and a guide to all 39 episodes, illustrated throughout by numerous colour and black and white photographs. 'Stingray' will be available in most good bookshops in October and retail price is £9.99.

Boxtree have also commissioned a **Captain Scarlet And The Mysterons** book. Written by Chris Drake and Graeme Bassett, the book is expected to be released to coincide with the planned BBC screening of this series sometime in 1993 (possibly as early as next Easter).

SUPERB BOXTREE OFFER TO FANDERSON MEMBERS

Exclusively to Fanderson members, Boxtree are offering all four currently available **Thunderbirds** Picture Storybooks as a *postage free* set, by ordering direct from Boxtree themselves. Members can also order the books individually, but will have to pay a nominal charge of £1.00 postage and packing on each book ordered.

In addition, Boxtree have offered to supply copies of the Dave Rogers 'Stingray' book, in advance of the publication date, again *post free*! Members ordering the book now, using the form printed below (or a photocopy of same if you do not wish to cut up your FAB), will receive a copy of the book *before it is available in the shops*, at just the cost price of £9.99.

All you have to do is complete the form below detailing which books you require (and in what quantity), fill in your name and address details, giving your Fanderson membership number, and post the form with your cheque or postal order to:

Boxtree Ltd., Broadwall House, 21 Broadwall, London SE1 9PL.

BOXTREE BOOKS OFFER

Please send _____ sets of the
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@£10.00 per set (postage and packing is free
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Please send _____ copy/copies of
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☐ Desperate Intruder ☐ Day Of Disaster
(please tick required titles)
@ £2.50 each plus £1.00 postage and packing
on each book ordered.

Please send _____ copy/copies of
'Stingray' by Dave Rogers
@ £9.99 each (postage and packing is free
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I enclose a cheque/postal order for _____

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BOXTREE STORYBOOKS COMPETITION

By special arrangement with Boxtree Books, we have 40 **Thunderbirds** Picture Storybooks to give away in this issue's free competition. To win a set of four Storybooks, all you have to do is answer the four simple **Thunderbirds** questions below and send your answers on a postcard (along with your name, address and membership number) to:

**Thunderbirds Competition, FAB,
c/o Fanderson, P.O. Box 93, Wakefield,
West Yorks WF1 1XJ, England.**

A set of each of the first four books ('The Perils Of Penelope', 'Desperate Intruder', 'Cry Wolf' and 'Day Of Disaster') will go to the senders of the first 10 correct entries drawn out of the hat after the closing date, Friday, October 30th, 1992.

Thunderbirds Competition Questions

1. How many episodes of **Thunderbirds** are there?
2. Who provided the voice of Thunderbird 1 pilot Scott Tracy?
3. What kind of vehicle is Thunderbird 6?
4. Which character has been known to use false names such as Hiram K. Hackenbacker and Mr X?

XL5 COMPETITION WINNERS

The three winners of our first **Fireball XL5** video competition in FAB4 are:

Phillip Sutton, Southsea, Hants; **Richard France**, New Basford, Nottingham; **Simon King**, Wetherby, West Yorkshire. Each wins a set of the first two volumes of the ITC Home Video **Fireball XL5** cassettes.

The correct answers we were looking for are as follows:

1. The Spectrum agent voiced by Paul Maxwell in **Captain Scarlet And The Mysterons** was **Captain Grey**.
2. The sector of space patrolled by **Fireball XL5** is **Sector 25 (Two Five)**.
3. The voice of Robert the Robot was provided by **Gerry Anderson**.
4. The Steve Zodiac puppet later turned up wearing a black wig as the resistable **Johnny Swoonara** in the **Stingray** episode *Stand By For Action*.

THUNDERBIRDS AND STINGRAY MERCHANDISE UPDATE

New items of **Thunderbirds** merchandise are now appearing in the shops, varying in quality and value - from the superb **Bluebird Board Game** and **Engale 1993 Calendar** to the dire **Grandreams Annual** and **Hausemann & Hotte Jigsaws**.

Ravette Books are continuing to issue further volumes of their large format full-color graphic albums, reproducing the **Frank Bellamy** comic strips first seen in **TV21** comic (and more recently seen in the **Thunderbirds** comic). In addition to 'Thunderbirds To The Rescue' and 'Thunderbirds In Space', the four new volumes are 'Thunderbirds Danger Zone', 'Thunderbirds Lift Off!', 'Thunderbirds In Action' and 'Thunderbirds Shock Wave'. All six 48 page books are priced at £3.99 each. A series of **Stingray** books, reprinting the **Ron Embleton** strips from **TV21**, is planned for later in the year.

Courtesy of Copyright Promotions, here is the updated list of merchandisers who have been granted licenses to produce **Thunderbirds** merchandise, further to those listed in previous issues of **FAB**. Please note that, at present, most of these items are in various stages of planning and production, and information about prices and release dates is unavailable:

Courtaulds Socks - Boys Socks (3-12 yrs)
Ivo Prints Ltd - Cotton Woven Boxer Shorts (14 yrs and upwards)
Jarrold Publishing Ltd - 1993 Calendar
Lambert Howarth & Sons Ltd - Boys Hardsole 3D Weld Slipper
Lister & Co. plc - Knitted Soft Pile Rugs
Nestlé (UK) Ltd - Canned Pasta and Canned Pasta Variants, Baked Beans and Baked Bean Variants
Simoniz International plc - Car Cleaning Kit (includes Car Shampoo, Car Polish and Sponge)
Strange Fruit Records - 4 Spoken-Word Cassettes (utilising recordings from Century 21 Records)
Tom Smith Group Ltd - Box of 12 Party Crackers
Transworld Publishers Ltd - 4 Young Novelisations
Vantona Ltd - Single Duvet Covers, Valance, Pillow Cases, Sheets, Curtains

We also have the following listing of all licensees for **Stingray** merchandise, which we will be updating in future issues:

Adam Leisure Ltd - LCD Game, LCD Watch Game
Athena International Ltd - Posters & Postcards
Bluebird Toys (UK) Ltd - Lunch Box, Sandwich Box, Carry Flask, Flip Lid Flask
Boxtree Ltd - 'Stingray' by Dave Rogers, 4 full colour picture storybooks
Cherub Ltd - Boys Knitted Pyjamas (3-12 yrs)
Dekkertoys Ltd - Dress Up Outfits (children only) and Playhouse
Engale Marketing - 1993 Calendar
Eros Products Ltd - Plastic Sports Bottle
Fleetway Editions Ltd - **Stingray** Comic and Annual
Games Team - Board Game
Gemma Designs Ltd - Greetings Cards, Gift Wrap (Flat & Roll), Gift Tags and Party Invitations
Highgrove Stationery Ltd - Organisers, Note Books

& Pads, Clipboards, A4 Pads, Pens, Fibre Tip Pens, Pencils, Coloured Pencils, Pencil Cases & Tins, Collectors Tins, Document Wallets, Poster Art, Erasers, Photo Albums, Exercise Books, Sketch pads, Scrap Books, Ring Binders (all sizes), Lever Arch Files, Reporters Notepads, Rulers, Pencil Sharpeners, Writing Paper, Notelets, Address Books, Birthday Book

Licensed Clothing International - T-Shirts, Sweatshirts and Polo Shirts (children & adults)

Matchbox Toys Ltd - Die Cast Vehicles, PVC Action Figures, Playsets

Ravette Books Ltd - 2 comic strip albums

Rosedew Ltd - 3D Moulded Bubble Bath

Staffordshire Tableware Ltd - Ceramic Mug

TDP Textiles Ltd - Boyd Knitted Brief & Vests, Boys Knitted Pyjamas (3-12 yrs)

Toy Brokers Ltd - Colorettes, Hoopla



THANK YOU, PRO-SET

A big thank you to Pro-Set and Debra Phillips of the First Artist Corporation for providing Fanderson with the free packets of Pro-Set **Thunderbirds** Trading Cards which were mailed out to all current members with each issue of FAB5. These came as a timely (and very welcome) replacement for the **Stingray** postcard which was late returning from the printers. We would like to hear from any members who were able to complete their sets of **Thunderbirds** trading cards with the six cards that they received with FAB5.

NEW ANDERSON MUSIC PROJECT NEEDS YOUR HELP!

Fanderson has, for some time, been compiling a library of the incidental music from the Anderson productions, some of which has already been released to members on two Fanderson mini-albums of Barry Gray compositions. However, the library is far from complete, and many of the recordings have a very 'woolly' sound quality, due to the deterioration over time of the magnetic tape on which they are stored.

One of our members who deals with a recording studio in London has been offered the facilities to process the recordings and re-master them onto

digital tape, cleaning up the sound quality and redeeming even the scratchiest, fuzziest of tracks. The club intends to take full advantage of these facilities and re-record as much of the original material as is known to exist, before it is all lost forever, in order to put together the most comprehensive library of Anderson music - which will, of course, then be available for club use.

To do this, we need your help. If any member knows the whereabouts, or has in his/her possession, any recordings of original music (or sound effects) from the Anderson productions, please contact:

Ralph Titterton & Catherine M. Ford,
2 Romney Road, Willesborough, Ashford,
Kent TN24 0RW, ENGLAND

FAB BACK ISSUES

Back issues of **FAB** Magazine are now available from the editorial office. Each magazine is packed with news, interviews and articles as detailed below. The free photo stickers originally mailed with each issue are not available.

FAB 1: SOLD OUT!

FAB 2: Interview - Alan Perry (Pt.2); Script To Screen - **Captain Scarlet: The Mysterons**; Fanderson 91 photo report; **G-Force** report (Pt.1); Complete **Thunderbirds** Episode Listing. Cover: **Captain Scarlet - Flight To Atlantica**.

£1.50

FAB 3: SOLD OUT!

FAB 4: BUMPER ISSUE! Interview - Paul Maxwell; Script To Screen - **Space:1999: Catacombs Of The Moon** (Pt.2); Complete **Space:1999** Year One Episode Listing; Tributes To Paul Maxwell; A Decade Of Fanderson; Desert Island Anderson; Sing-Along-A-Supermarionation (Pt.1); **Thunderbirds** Definitive FAB Episode Guide: Pt.2 - Episodes 1-8. Cover: **Thunderbirds: The Cham-Cham**.

£2.00

FAB 5: BUMPER ISSUE! Interview - Alan Willis; Script To Screen - **UFO: Kill Straker!**; Complete **Joe 90** Episode Listing; Tributes To Paul Maxwell; Desert Island Anderson; **Thunderbirds** Definitive FAB Episode Guide: Pt.3 - Episodes 9-16. Cover: **UFO: Timelash**

£2.00

Each issue is priced as shown. Please also include **50p** postage and packing on *each* magazine ordered and make cheques or postal orders (£ Sterling only) payable to **FANDERSON**. Send your orders to:

FAB, c/o Fanderson, P.O. Box 93, Wakefield, West Yorkshire, WF1 1XJ

allowing 28 days for delivery of your magazines.

Please note: back issues of **FAB** *must* be ordered directly from the **FAB** editorial address - please *do not* include back issue orders with merchandise orders from Fanderson Sales.



DOPPELGÄNGERS

In the first of an occasional series which profiles the stars of the Gerry Anderson productions back-to-back with the characters they portrayed, Luke Davis examines the career of popular *Space:1999* actor Nick Tate, and the character he played in 43 episodes of the mid-70s series - Chief Eagle Pilot Alan Carter.

NICK TATE

Space:1999 star Nick Tate was born in Sydney, Australia on June 18th, 1942 to the well-known Australian theatrical couple John Tate and Neva Carr-Glyn. Apart from a couple of appearances as a child actor, Nick was dissuaded from following his parents into the profession, although he was drawn to acting after six years of training to be a television director. At 22, Nick joined an actors' work-shop and by 1965 had appeared in the television series *The Purple Jacaranda* and the award-winning *My Brother Jack*. His parents were divorced and Nick decided to follow his father to England, picking up roles in series such as *The Troubleshooters*, *2 Cars* and *Dixon Of Dock Green*. One of Nick's earliest roles on arriving in England was in *The Champions* episode *The Dark Island*, where he is shot by Vladek Sheybal's men in the pre-credit sequence.

Film roles followed with parts in *A Man for All Seasons*, *Submarine X-1* and *The Battle Of Britain*, before his big break, returning to Australia to play Nicholas the Gallant in a musical version of 'The Canterbury Tales'. He was asked to stay on in Australia and join his father as co-stars in a television series called *Dynasty* (no relation to the later U.S. series!) which ran to two seasons. Nick also appeared in several episodes of the detective series *Boney* (with James Laurenson) in the recurring role of Sgt. Peter Irwin.

More theatre work involved Nick in productions of 'The Real Inspector Hound', 'An Awful Rose' and 'Don's Party'. The latter was so successful that it went on to tour Australia for more than a year, but Nick left the play in 1973 and returned to England.

It was here that Nick impressed Gerry and Sylvia Anderson and won the role of a co-pilot in *Space:1999*. Then, when the Italian actor lined up to play chief Eagle pilot Alphonso Catini became unavailable, the part was re-written for Nick as Australian Alan Carter. Originally contracted for just five episodes, Nick's character suited the series so well that he was asked to stay on for the rest of the season, appearing in all 24 shows.

At the end of the first season, Nick starred in

Gerry Anderson's *The Day After Tomorrow* pilot episode *Into Infinity*, and was then invited back to Australia to take the lead role in the film *The Devil's Playground*, which won Nick the 1976 Australian Actor Award for his role as an alcoholic priest. He then returned to England for the second season of *Space:1999*, appearing in 19 of the 24 episodes.

When 1999 ended, Nick commuted regularly between England and Australia with parts in the films *Summerfield* and *Licenced To Love And Kill*, television appearances in *Danger UXB*, *Number On End* and *The Gentle Touch*, and theatre roles in 'Duty Free' and 'Winter Journey'. It was while touring in 'Duty Free' that Nick married Hazel Butterfield at Dulwich College Chapel - Hazel gave birth to a son, Thomas Cheval in 1979. At this time, Nick was also diagnosed as having developed a very serious skin cancer, but, with treatment, he was able to make a full recovery.

Throughout the 1980s, Nick concentrated his work in Australia to give his family a proper home base in Sydney during Thomas' early years. Nick made numerous television appearances at this time - in series such as *A Country Practice*, *Sons & Daughters* and *The Flying Doctors* - and also landed film roles in *The Coolangatta Gold* (aka *The Gold And The Glory*), *The Empty Beach*, *Reflections* and Richard Attenborough's *Cry Freedom*. Hazel gave birth to a second child, Jessica Josephine, in 1986.

In recent years, Nick has achieved an even greater level of international fame, with starring roles in the short-lived CBS television series *Dolphin Cove*, the Fox Network sit-com *Open House*, and major motion pictures *Return From The River Kwai* and *A Cry In The Dark*. The success of *Open House* prompted Nick to relocate his family to Los Angeles, where Nick's career is flourishing. Most recently, he has appeared in an episode of *Star Trek: The Next Generation*, playing Captain Dirgo in *Final Mission* (not due to be broadcast on network television in the UK until 1994), and as the pirate Noodler in the Steven Spielberg epic *Hook*. He celebrates his 50th birthday this year.

Alan Carter was born in 1966 in New South Wales, Australia, growing up on his father's cattle ranch with two brothers, Mark and Jonathan, and one sister Lucy. The young Carter was a natural horseman, but from the time he first laid his hands on the controls of the family's light aircraft, he knew where his destiny lay. Finishing his schooling in Sydney, Carter excelled in the sciences, particularly mathematics and physics, and also in sports, representing his school in the rugby firsts, athletics, swimming, diving and American football.

Carter was accepted into the Royal Australian

Air Force as a pilot-trainee, topping courses in practical and theoretical pilot training, unarmed combat, climbing and scuba-diving, and gaining his jet and rotary-wing licences in record time. His first RAAF posting was to South East Asia, where Carter found himself in such exotic locales as Singapore, Borneo and Bali

- it was here that he met Kali, a half Asian/European girl, with whom Carter shared a passionate relationship until her tragic death in unexplained circumstances.

Carter's next posting took him to Woomera, Australia, to join a team of test-pilots flying a series of American/Australian research craft, and becoming the first man to fly the hypersonic Delta 9. Seconded to NASA in 1992, Carter joined the space programme as part of the British Commonwealth contingent that was to pioneer the permanent colonisation of the Moon. Three years later, as a fully-fledged astronaut, he was part of the third manned mission to Mars, being promoted to Captain on his return to Earth. Later that year he became second-in-command of the interplanetary probe Hyperion, which proved, among other notable achievements, that Mercury had, at one time, been a moon of Venus.

January 1999 saw Carter posted to Moonbase Alpha, mission-testing both Eagles and their pilots in preparation for the Meta Probe mission. It was

during these operations that the events leading to the disaster - since termed 'Breakaway' - took place.

On Monday, September 13th, 1999, the explosion of radioactive waste, deposited on the dark side of the Moon, threw the satellite out of Earth orbit. Newly promoted Moonbase Alpha Commander John Koenig had sent Carter out in an Eagle to report on the removal of waste canisters from the dumps - he was the closest, yet unwilling, observer of the holocaust as the Moon began its endless journey into deep space. Carter was faced with a split decision: to return to a possibly devastated Earth, or to give chase to the runaway

Moon and rejoin his fellow Alphans. He chose the latter and took his place as chief Eagle pilot in the castaway community, employed in taining and rebuilding, preparing both ships and crews for Operation Exodus, when they will be needed to ferry the people of Alpha to a new home planet.

In this position, Carter has become

very much Commander Koenig's right-hand man, more so, perhaps, than Security Chief Tony Verdeschi. Over the course of the Moon's wild journey through space, Carter has found himself in many unusual situations - piloting a survival ship to escape the pull of a black sun, marooned on an atmosphere-filled Moon's surface, trapped on 18th Century Earth, and duped by energy-seeking jelly-beings - but perhaps Carter's most disturbing experience has been his coming face to face with his own future, an alternative future in which he became married to operative Regina Kesslann and died with John Koenig in an Eagle crash.

Carter has been romantically involved with communications officer Sandra Benes (who reminded him very much of his lost love Kali) but this was a relationship that was not to last, leaving Carter free to pursue romance at various times with such exotic and beautiful ladies as the Croton woman Sahala, and Sandra Benes' assistant communications officers Yasko Nugami and Alibe Pasco.



Nick Tate as Alan Carter, coming to grips with Earth history in the Space:1999 episode *Journey To Where*

In the coming months in FAB: Voice artists Jill Raymond (Torchy) and John Bluthal (Fireball XL5)...the UFO Location Tour continues...Script To Screen examines episodes of Captain Scarlet, Joe 90, and The Protectors...and the Definitive FAB Episode Guide to Captain Scarlet And The Mysterons begins!

AROUND THE WORLD WITH FAB

1: JAPAN

In the first of an occasional series, Fanderson member Teruo Yamada reports on the Anderson scene in Japan.

The first time in my life I ever left Japan was to visit England to attend Fanderson 90 in London and Fanderson 91 in Leeds. This is certainly a long way from when I was a five year old boy watching **Thunderbirds** on Japan's national TV channel, NHK in 1965. Soon after it was repeated, I was surrounded with gum cards, stationery, comics and Imai plastic model kits. Those years, from 1965 to 1975, were a wonderful decade in Japan and other countries in many areas - industry, fashion, culture, sports, etc.

Before 1970, we children spent hours with Imai, Bandai, a few Tamia and Aoshima plastic model kits. Once assembled, we could become our heroes. The favourite toys were those which could run along the ground or on water and many models featured missile attack systems. Bandai made **Thunderbirds** and **Captain Scarlet** kits, but these were not easy to find. **Captain Scarlet And The Mysterons** was shown on TV as part of the slowly increasing popularity of SFTV in 15 minute or 30 minute slots. Although they were often cut to be so fast that children could not understand the details, they remembered **Cloudbase**, the **Angel Interceptors** and the **SPVs**. Even **Joe 90** and **The Secret Service** were shown, although they were not noticed by most boys.

However, in the autumn of 1970, we certainly noticed the latest Gerry Anderson production, **UFO**. When watching *Identified*, we felt it was just another fantasy TV series, but within minutes of the Skydiver launch (with strange synthesiser sounds in the background), our hearts beat faster when the Moonbase Interceptor pilots set off the battle the Ufos to the sounds of the **Thunderbirds** main theme. This had been added by Tohoku-Shinsha, the company who imported and translated the series for the Japanese market. Most 10-15 year olds forgot about **Thunderbirds** and got into **UFO**. Chocolate and gum were produced, plus stationery, toys, comics, books and story records. We liked especially Bandai's Skydiver, Lunar Carrier and **UFO** kits. Some boys with richer parents were proud to receive Dinky Interceptors and SHADO Mobiles. Imai recovered from some bad sales years (1968-1971) and produced Mobile kits and Sky One kits.

As part of the **UFO** publicity campaign, actual studio models of all the main SHADO craft (plus

Seagull X-Ray, Mobile Carrier, two SHADO cars and a **UFO**) were transported from England to Japan. They were displayed for a few weeks by Tohoku-Shinsha, but not many people noticed them as the series had yet to be shown at that time.

In 1977, **Space:1999** appeared on all the islands of Japan. It was shown at 4pm on Saturdays in Tokyo, which was a very bad time to see the shows. The stories were difficult to understand, but the visuals were beautiful. Repeats were perceived as being **Star Trek**-like by teenagers. Most youngsters liked to watch cartoons on television, and adults enjoyed American cop or spy shows. Only a few magazines picked up on **Space:1999** and the series was not highly thought of generally at the time.

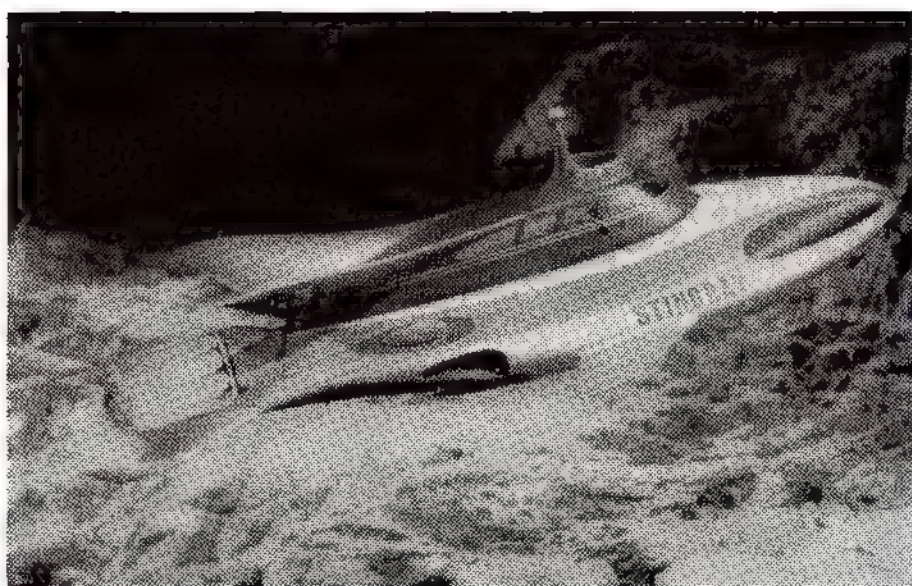
Then, in 1978, **Star Wars** happened, along with the whole late 70s/early 80s SF boom. Japanese culture took on SF enthusiastically, and **Thunderbirds**, **UFO** and **Space:1999** were re-screened in good time slots - although the Anderson series were seen as being apart from the movie SF phenomena. Year Two of **Space:1999** was shown in the Nagoya area in 1979 and **UFO** was a hit in the Osaka area. Gradually, fans gathered together, and 1981 saw the opening of a Starlog shop in Tokyo and the SF Gallery Cafe in Kyoto. By now, many of the young Anderson fans were at University. Groups made 8mm films and scratch-built models in their spare time and conventions were held in the summer break. As the students graduated, some went on to jobs in animation, or as modellers.

The SF movie mania began to decrease, but the Anderson fans remained, their numbers still growing. A Tokyo-based club called SHADO Control had many members, but these mostly enjoyed the live-action series. A general Gerry Anderson club, Keichi Yamada, gathered an enthusiastic membership of about 100, producing fanzines and holding meetings. In 1985, **Terrahawks** was screened on NHK Channel Gold at 1pm, and in 1987, **Thunderbirds**, **UFO** and **Space:1999** were repeated at midnight. Some good magazine articles appeared and Imai occasionally reproduced their old kits, but a major regrowth in Gerry Anderson fandom didn't begin until around the end of 1990. The cycle of fashion had gone full circle, and, slowly at first, the seed began to grow.

Bandai released **Thunderbirds** on Laser Disc and their success inspired other companies to produce merchandise. Gakken have started producing stationery, Bandai have followed up their success with LDs of **Scarlet** and **UFO**. Parco department stores held **Thunderbirds** festivals from summer '91 to March '92 - the Osaka LOFT department store held theirs in 2 weeks during December and January with over 40,000 people seeing the event.

A 100ft Thunderbird 2 is now being constructed in the mid-Tokyo leisure play land, and from April 1992, **Thunderbirds** got another run, in a 30 minute slot from 6.30pm once a week. **Thunderbirds** has become both a popular series and a part of the living culture.

THE COMPLETE STINGRAY EPISODE LISTING



This issue's listing covers the first Gerry Anderson colour series, **Stingray**, with the 39 episodes appearing in their original production/shooting order (Autumn 1962 to Spring 1964), the official ITC order, and the original UK broadcast order (ATV Midlands - October 6th, 1964 to June 30th, 1965)

Production Order

1. **Stingray** (No on-screen title)
2. **Plant Of Doom**
3. **Sea Of Oil**
4. **Hostages Of The Deep**
5. **Treasure Down Below**
6. **The Big Gun**
7. **The Golden Sea**
8. **The Ghost Ship**
9. **Count Down**
10. **The Ghost Of The Sea**
11. **Emergency Marineville**
12. **Subterranean Sea**
13. **Loch Ness Monster**
14. **The Invaders**
15. **Secret Of The Giant Oyster**
16. **Raptures Of The Deep**
17. **Stand By For Action**
18. **The Disappearing Ships**
19. **The Man From The Navy**
20. **Marineville Traitor**
21. **Tom Thumb Tempest**
22. **Pink Ice**
23. **The Master Plan**
24. **Star Of The East**
25. **An Echo Of Danger**
26. **Invisible Enemy**
27. **Deep Heat**
28. **In Search Of The Tajmanon**
29. **Titan Goes Pop**
30. **Set Sail For Adventure**
(No on-screen title)
31. **Tune Of Danger**
32. **Rescue From The Skies**
33. **The Cool Cave Man**
34. **A Nut For Marineville**
35. **Trapped In The Depths**
36. **Eastern Eclipse**
37. **A Christmas To Remember**
(No on-screen title)
38. **Aquanaut Of The Year**
39. **The Lighthouse Dwellers**

ITC Order

1. **Stingray** (No on-screen title)
2. **Plant Of Doom**
3. **Sea Of Oil**
4. **Hostages Of The Deep**
5. **Treasure Down Below**
6. **The Big Gun**
7. **The Golden Sea**
8. **The Ghost Ship**
9. **Count Down**
10. **The Ghost Of The Sea**
11. **Emergency Marineville**
12. **Subterranean Sea**
13. **Loch Ness Monster**
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29. **Titan Goes Pop**
30. **Set Sail For Adventure**
(No on-screen title)
31. **Tune Of Danger**
32. **Rescue From The Skies**
33. **The Cool Cave Man**
34. **A Nut For Marineville**
35. **Trapped In The Depths**
36. **Eastern Eclipse**
37. **A Christmas To Remember**
(No on-screen title)
38. **The Lighthouse Dwellers**
39. **Aquanaut Of The Year**

UK Broadcast Order

1. **Stingray** (No on-screen title)
2. **Emergency Marineville**
3. **The Ghost Ship**
4. **Subterranean Sea**
5. **Loch Ness Monster**
6. **Set Sail For Adventure**
(No on-screen title)
7. **The Man From The Navy**
8. **An Echo Of Danger**
9. **Raptures Of The Deep**
10. **Titan Goes Pop**
11. **In Search Of The Tajmanon**
12. **A Christmas To Remember**
(No on-screen title)
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32. **Count Down**
33. **Sea Of Oil**
34. **Plant Of Doom**
35. **The Master Plan**
36. **The Golden Sea**
37. **Hostages Of The Deep**
38. **Marineville Traitor**
39. **Aquanaut Of The Year**

LISTING NOTES

Of the 39 **Stingray** episodes, three have no on-screen title, although they are listed here by the titles which appear in all official documentation for the series. While originally untitled on-screen, some prints of *A Christmas To Remember* do now have a title caption superimposed over the opening sequence. *Aquanaut Of The Year* is actually the caption title of the television programme seen on-screen at the start of the episode - the episode itself is not separately captioned.

The series was filmed in two production blocks between 1962 and 1964, the initial 26 episodes being followed by a second block of 13 episodes. The 'new' (as opposed to 'flashback') sequences in *Aquanaut Of The Year* were filmed during the production schedule for *A Christmas To Remember*, using the same crew for both. Readers will have noticed that the Production and ITC Orders are identical apart from these last two episodes.

Most of the episodes can be viewed in virtually any order, although there are important continuity links in several episodes. The first four episodes in the Production and ITC Orders should be seen first in the order shown, as they introduce the characters and set the scene for the series to follow. *Stingray/Plant Of Doom* is a two-part story which introduces Marina, her father Aphony and Titan, *Sea Of Oil* introduces Oink The Seal, while *Hostages Of The Deep* sees Marina on her first mission in *Stingray* for the World Aquanaut Security Patrol. Clearly, the original screening order on ATV Midlands makes no sense in this regard - Aphony is already known to the *Stingray* crew in *Tune Of Danger* but is 'later' seen meeting them for the first time in *Plant Of Doom*, while Oink is already a regular traveller on *Stingray* in episodes such as *Treasure Down Below* and *Loch Ness Monster* before being seen taken aboard for the first time in *Sea Of Oil*.

The dinner placings at Titan's undersea conference in *Tom Thumb Tempest* are made out for Gadus (introduced in *Hostages Of The Deep*) and Nucella (introduced in *Emergency Marineville*), both of whom are known to the *Stingray* crew, so this episode must be seen before those other two (again, at odds with the ATV screening order). Similarly, *Star Of The East* introduces El Hudat of Hudatvia, and so must be seen before *Eastern Eclipse*, which again features the character along with his twin brother Ali Khali. *Aquanaut Of The Year* features flashback footage from *Stingray*, *Emergency Marineville* and *Subterranean Sea*, and so should be seen after these three episodes.

Only eight episodes are not available complete on home video in the UK, as they appear in an edited format on the compilation features 'The Incredible Voyage Of *Stingray*' and 'Invaders From The Deep'. These eight episodes are *Stingray*, *Plant Of Doom*, *Hostages Of The Deep*, *The Big Gun*, *Count Down*, *Emergency Marineville*, *The Master Plan* and *Deep Heat*.



A large, detailed illustration of a Thunderbirds aircraft, specifically the Thunderbird 1, flying through a cloudy sky. The aircraft is shown from a low angle, emphasizing its size and power. The EMI logo is in the top right corner.

EMI

THUNDERBIRDS

THUNDERBIRDS ARE GO!

A small, stylized illustration of Cliff Richard, the lead character of the Thunderbirds series, wearing his signature racing suit and helmet.

ARE GO

CLIFF RICHARD & THE SHADOWS

INTERNATIONAL RESCUE

Barry Gray's Motion Picture Score and Themes from 'Thunderbirds' Television Series — including the four tracks from the original Cliff Richard & The Shadows 'Thunderbirds' EP.

Available now on CD, Cassette and Picture Disc from all good record shops.

STANLEY UNWIN

VOICE ARTIST - FATHER STANLEY UNWIN

*Stanley Unwin has the distinction of being one of only a handful of people to have a Supermarionation puppet character based on himself. As Father Stanley Unwin in **The Secret Service**, Unwin took the starring role as both voice artist for the puppet, and playing the character himself for the live-action sequences.*

*Born in South Africa in 1911, Stanley forged a career as a sound engineer, before developing a second career as a brilliant and unusual entertainer with his own nonsensical language, 'Unwin-ese'. In this capacity, Stanley made regular radio and television appearances in programmes such as **Saturday Night On The Light**, **Beyond Our Ken**, **Does The Team Think?** and **Early To Braden**, before going on to appear in several **Carry On** films and the Eon production of **Chitty Chitty Bang Bang** (with Dick Van Dyke and Benny Hill).*

Now 81, Stanley still does regular voice-overs for commercials and is in great demand as an after-dinner speaker. Jim McAlwane spoke to Stanley recently for FAB.

FAB: To begin with, perhaps you could tell us something of your early life?

Stanley Unwin: My parents emigrated to South Africa in 1909. I was born in Pretoria in 1911. At three years of age, my father died and my mother decided to return to England. This was in 1914 just after World War One had started. In fact, I travelled, together with three other children of the family, in a commandeered German vessel called the 'Gothic', later named 'Glengorm Castle'. With the rest of our family, I was evacuated to the provinces and was fostered at homes in Essex, until ensconced in an orphanage at Congleton in Cheshire. At around 8 or 9 years of age, I became fascinated by wireless and, with some assistance, built my first crystal set in a cigar box, the parts costing the equivalent of 10p today. The precise method is described in my autobiography "Deep Joy".

After a primary school education, I had two years

training at a nautical school and obtained a first class GPO Wireless Operator's certificate and went to sea from Cardiff Docks at 16 years of age. Actually, I had to take a deck hand job because of the big slump in 1926. After three voyages, I joined a wireless firm called Peto Scott in London, which made high quality wireless sets, but I got the sack for blowing up the boss (accidentally, of course!).

I then joined a wireless business in London's East End. A customer persuaded me to join the firm where he worked and I built echo sounding gear for three years. I then joined the Plessey Company at Ilford, where I designed and built test gear for the electronics industry, including oscilloscopes for our bomber radio testing etc., because it looked as if a war was looming

again. It was from there that the BBC began to beckon electronics engineers, and I was accepted by them in March 1940 and sent to the Daventry transmitters for maintenance work, part of which was emergency communications around Britain in case of invasion.

In what ways was this work affected by the Second World War, and did you play any interesting part in the war effort?

In 1944, the BBC invited me to join the War Reporting Unit, and I was based near Portsmouth to record the D-Day dispatches of the War Correspondents with the Normandy Landings, and send them by wire to London. In Autumn 1944, I was sent to join the U.S. Third Army in France and stayed with them until the Rhine crossing. Then I went to join the British 8th Army in Italy and stayed with them until arriving in Vienna, where I recorded documentaries, music (i.e., the Vienna Boys' Choir) and other features, returning to the UK early in 1946. I then covered the Peace Conference in Paris (1946), which was a three month assignment, after which I came home and the BBC invited me to take a mobile recording engineer's job in the Midlands. This involved a great variety of work, including the first **Down Your Way** programmes with Richard Dimbleby.



You covered the Royal Tour of South Africa in 1947 for the BBC. How did this come about, and what was involved?

This was the first major Royal Tour after the war. Head of BBC Recording called me in Birmingham to say that two of the ex-War Reporting engineers had been selected to cover the tour, and would I get fitted out as soon as possible. Naturally, it was tremendously good news to be chosen for such a prestigious assignment. Bob Wade, who had covered the British 8th Army in Italy before me, was to fly out with Wynford Vaughan Thomas, and I would accompany Frank Gillard in HMS Vanguard at Portsmouth.

Our recording vehicles (Humber 4x4 utilities left over from the WRU) were shipped out to arrive in time for our collection on arrival at Capetown, and Bob Wade and Wynford, who had already flown out, would start from there. Bob Dunnett (another ex-WRU veteran) and I would take off from there too and leap-frog the other party, recording news and documentaries en-route. Our recorded discs were then air-freighted to the UK for inclusion into news bulletins and feature programmes. Frank Gillard and I parted company at Capetown; he on the Royal Train, and myself with Bob Dunnett driving eastwards along the coast and up to Durban, then across country to Bloemfontein, Johannesburg, Pretoria, thence into Southern Rhodesia (now Zimbabwe).

At Pretoria, my first desire was to try to find my father's grave. I found the road in which we lived, but two tree stumps indicating the entrance to our drive-way were all that remained of our house. Sadly, there was no time to investigate further and



our round trip in Rhodesia was - like the rest of the tour - a pretty hectic affair.

There is so much of 'out of the ordinary' that one can recall, that it would take a whole book to cover it. On approaching the Victoria Falls, one could see the mist created by this vast cataract from five miles away. It was the first time that I had seen a rainbow by moonlight! It was there that I met a native who told us that his grandfather had met Livingstone, who, having a bath in a pool "rubbed a block of something on his head and his brains came out on top" - obviously the first time that this native's grandfather had seen soapsuds!

It was at about this time that you developed your Unwinese, which led to a career in broadcasting. Could you tell us how the language developed, and why?

It came about through my interest in foreign languages and the fact of being in the communications industry. Like many amateur radio enthusiasts, I was always fascinated to hear the many foreign stations. The guttural German and Slav tongues together with the music of the Latin ones never ceased to fascinate and enhance the desire to know what they were saying. I used to try to imitate them, and this made the customers laugh in the shop where I worked.

I decided to include languages in the curricula of my evening studies at the Regent Street Polytechnic, and decided to update my English (so to speak) because a good command of one's own language is a prerequisite to learning a foreign one - as we all must know. The so-called Unwinese (the name was coined by a BBC Public Relations Officer



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at BBC Birmingham, and I liked it better than 'gobble-de-gook' or 'double-talk' which I believe are American expressions) really began with my children, who had become bored with the sameness of their bedtime stories and paid no attention to them after a while, just wanting an excuse to stay up. Feeling that I was wasting my time, I decided to modify the language and said things like, "This one's called 'Goldiflappers' and it begins, 'Once a polly-tightaw...'". The children didn't bat an eyelid, apart from the youngest who thought it 'did not sound quite right'.

It so happened that a BBC producer was staying with us overnight from a distant location, and he heard me doing this stuff and immediately said, "I want to be the first one to use it on the air". The BBC producer's name was Peter Cairns, an ex-bomber pilot fresh out of German prison camp Stalag Luft 3, who had a great sense of humour.

Another factor in this rubbishy-sounding talk, I believe, could be genetic, because my mother would tumble strange sounding words out if she became excited, such as when she had once slipped up in front of a tram at Stratford Broadway. I had just returned from language studies at the Polytechnic, and she told me, "I just *faloloped* in front of the tram." I told her that, as far as I could gather, there was no verb '*to falollop*'. She assured me that there was, and that she had grazed her *kneeclabbers* to prove it.

Sometimes, I spoke it purposely when seeking directions or fairly urgent information, because it seemed that people were not paying close attention to my enquiries. They would ask me to repeat what

I said, and although my intention was not to confuse, they would pick the sense out of my questions instead of saying that they didn't understand, and it was always helpful to me on my job as a roving BBC engineer.

You led something of a double life, both as an entertainer and as a sound engineer. Did this cause any complications?

Yes. My first broadcast was in 1948. One BBC variety producer (Pat Dixon, who later first produced *The Goon Show*) wanted to use me all the time, but it was impossible because I had my busy recording schedules to do. However, together with a wonderful 'feed man' called Frank Buckley, I made an occasional disc for his *Mirror Of The Month* show. Also, I had an offer from the Grade Organisation to do a series at the Windmill Theatre. Of course, I couldn't risk leaving a secure job to enter the uncertainties of showbusiness while the children were young. It was quite a temptation to join the ranks of Harry Secombe, Arthur English and all my other heroes, but I chickened out on that one.

You embarked on a full-time career in entertainment in 1960. Do you have any particular memories of your work prior to The Secret Service - Chitty Chitty Bang Bang or the Carry On films, for example?

Yes. It took me nearly ten years to take the plunge (so to speak) from a staff job to the big wide world of show-business, although I had managed to borrow some time off to do a film or two and some film circuit commercials. It was a TV commercial





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that really did it - an advert for beer. I felt that a fee equal to several years' salary was worth the risk now that the children were 'out of the nest'. My wife wasn't happy about it because she was not particularly impressed with what she read about showbiz life - divorces, suicides, etc.- and both she and I knew that some other wives of showbiz performers felt like this too. But I had a peculiar hunch, feeling that it was now or never.

My first film was with Cardew Robinson (remember 'The Cad'?). He arranged for me to be an art gallery guide. It was great fun working with him, Freddie Mills, Davy Kaye and many others whose names I cannot immediately recall. Then I had a cameo part in **Farther Up The Creek** which starred David Tomlinson and Thora Hird. Then I had a splendid part in Norman Wisdom's film **Press For Time**. There were others which were tremendous fun, like the **Carry On** films.

Most of all, I suppose **Chitty Chitty Bang Bang** must have been the most enjoyable, because it gave me the chance to meet Dick Van Dyke, who I considered to be just about the most versatile comic actor in the business. During a conversation at San Tropez, where Baron Bombast's ship was located, I complimented Dick on a particular sequence in one of his sit-com TV shows. I said, "When you did that dream sequence, composing hit tunes and playing that banjo...", and he stopped me and said, "That wasn't me, it was my twin brother!" I wondered how many others knew about his twin?

Moving on to The Secret Service, could you tell us something about how you became involved in the series and with Gerry Anderson?

I believe it was at the time I was post-synching some of the **Chitty Chitty** dialogue on the ship from the Mediterranean sequence. It was, I believe, done at Pinewood. My agent called me over to the bar and said, "Meet Gerry Anderson, who has a special idea about using you together with puppets in a spy film". Of course, I had seen and been very much attracted by his work, and considered him a genius.

Now, 'genius' is an imprecise and evocative word. Philosophers and others explain that the nearest definition is: 'Someone who can do something that others seem not to be able to do, and do not fully understand just how they do it.' Surely we cannot agree with the last part of that explanation, because Gerry understands exactly what he wants, and knows how to gather the brains together to get it done. I certainly have never seen or known of anyone who can devise his unique form of entertainment and carry it out on the scale with which he has done, with its now vast following of appreciative fans. As I said, I think he's a genius as well as a great innovator.

Was the format specially designed, or did it change as you became involved?

The format was, I feel, especially designed because there were few, if any, changes as we filmed the episodes.

How involved were you with the creation of your puppet double - did you have to pose for the sculptors, or have your face measured (as they do at Madame Tussauds)?

I'm not too sure about this. I met Mary Turner who seemed to have everything to do with the puppet - a very vital lady of great skill in her field of the creation of the characters and re-creation of likenesses. I still receive letters from fans and others who have seen the puppets of Matthew and me at the Museum of the Moving Image. Actually, it must be a near impossibility to obtain an exact likeness, because even at Madame Tussauds, one is not 100% happy with the models. Suffice it to say, I am both flattered and pleased to be recognised by people who have seen it.

Could you give us some idea of the schedule on an individual episode? For example, at what stage did the location filming take place?

Regrettably, I can only generalise in answering this question owing to the lapse of time. It was in the late summer (of 1968) that I met Reg Hill (Executive Producer), Tony Barwick (Script Editor) and David Lane (Producer) at the Slough studios. The procedure was that, after parking my car outside the studios, Gren Nott would drive me to the location, usually at Burnham Beeches where the vicarage was situated, or perhaps at a point near Heathrow, and Gabriel, the Model T Ford, would arrive on a low-loader, be eased off, and I would then drive it as required.

Was the Unwinese written into the scripts you received, or was that part of the dialogue created by yourself?

Tony Barwick would give me a straight script. I would assure him that I understood his ideas, and then translate the script into my own words. This is how copywriters at advertising agencies and I work together. It is always teamwork - their ideas, my language.

I am often given a particular subject to explain on TV or perhaps at a sales conference, and I then work out my own dialogue to fit the ideas and wishes of the sponsors. A subject matter with which I may be familiar can usually be translated straight away, but apart from, say, chat shows, I prefer to think it out and write the words down.

Were you involved in any of the puppet filming? Some of the shots feature live actors appearing alongside the puppet characters.

As far as I can recall, only with Matthew, who accompanied me in Gabriel. For most of the shots I was filmed in long shot, after which the camera would close up to the puppet.

Was it actually you driving the full size Model T Ford in the location footage? If so, did you require lessons to drive it, or was it straight-forward?

Gabriel was easy to drive, apart from occasional fast cornering, when she felt unstable. She had

brakes only on the rear wheels, so I was glad she wouldn't go faster than 40mph. My licence covered all groups of vehicles, even track layers, so I felt fairly at home with Gabriel. Of course, I was a bit apprehensive about driving her through London Airport, but most cars, including a Rolls-Royce or two, would give us a wide berth, and their drivers would smile benignly at us.

Do you have any particular memories of working with your vocal co-stars - Gary Files, Jeremy Wilkin and Keith Alexander?

I recall particularly doing the sound work with Jeremy Wilkin, David Graham and Keith Alexander, and meeting Sylvia (Anderson) at the sound recordings. These sessions were always enjoyable, working with such congenial and capable professionals. Regrettably, the opportunity to get to know each other better was precluded because of our mutual commitments.

We understand that the Andersons were busy setting up UFO while The Secret Service was being completed. Did you have much involvement with Gerry and Sylvia Anderson, or would you have mainly been working with Reg Hill and David Lane?

No, there was little or no involvement with Gerry or Sylvia at that time, due to their other work. I do recall seeing them drive past us in the Rolls one day. I believe it was at Stoke Poges. I worked directly with Reg Hill and David Lane, and, of course, script writer Tony Barwick.

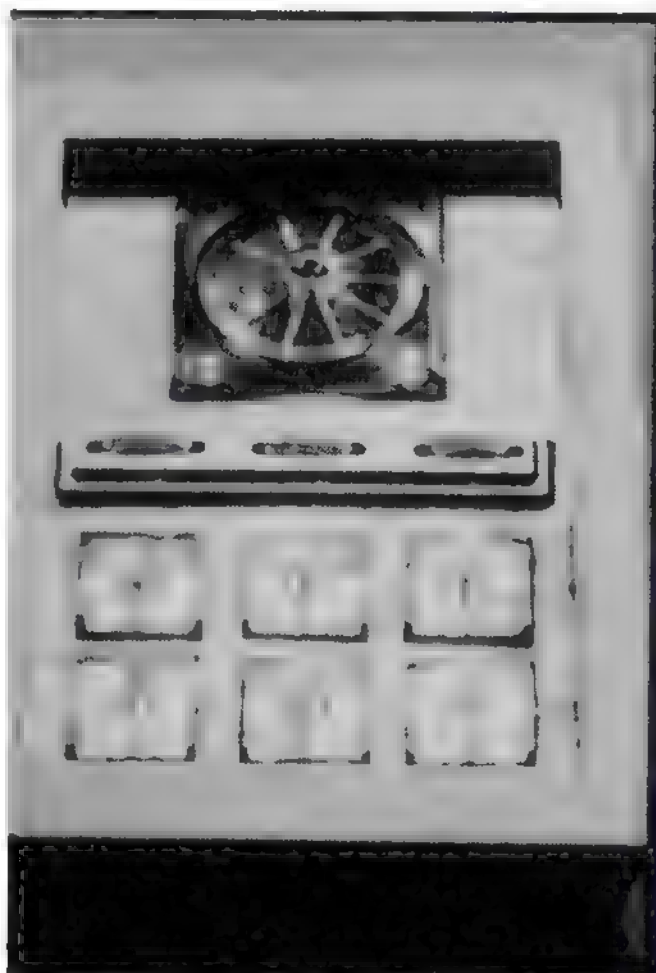
The Secret Service came to a premature end after 13 episodes. What were your feelings about the series being cancelled?

It was never made clear to me just how many episodes would be made because of the *avant garde* nature of the subject, i.e., mixing live persons with puppetry and the rather gentler approach. To me, it could never approach the excitement of large scale rescues, like *Thunderbirds*, although the occasional explosion work of Derek Meddings was pretty terrific to say the least of it.

Of course, I do remember thinking, "I doubt if this will hit the public like the other Supermarionation work", and I wondered how successful it would be. I

have been happy with the fan mail over the years. An interesting point is that middle-aged people, who were children when they saw it, mention the series nowadays with pleasure. I had a few letters from as far as Australia some time ago, a country to which I have not yet been.

It was a great compliment to have been associated with Gerry's craft in the way that I was used, and, of course, I cherish the memories. It would be interesting to know just how a re-run would go down with the public today. For my part, yes, I'd love to see it again.



It's now over 20 years since The Secret Service was made, and its limited broadcast availability has rendered it something of a curio in the Anderson canon. Would the series hold up to a complete screening today, either on television or video?

As you imply, it would probably be considered a curio. Perhaps it might find a strong minority audience such as my oblique form of humour seems to have done in other showbiz work. Its viability prospects would, I feel, depend very much upon the result of a showing.

Can you tell us about some of the work you have been involved with recently?

This week I have just recorded some sound commercials for the Newcastle area, and done

a chat show for Granada in Morecambe. Much of what I do is not networked, which is good because one does not become over-exposed. Of course, it is gratifying to be wanted. I believe that to go on working - especially at something so rewarding - is conducive to living longer.

Of course, you have gone on working long past the age when most people would say, "Enough is enough", and settle down to a retirement. At 81, do you ever see yourself retiring from showbusiness?

As long as I can make people laugh - even if it is a minority audience - I shall want to go on doing one of the worthwhile things in life as long as I feel to be wanted, as well as being paid for it! 40 years talking rubbish and making people laugh - how lucky can one be?

Our grateful thanks to Stanley Unwin for sharing his memories with us.

DESERT ISLAND ANDERSON

Assigned for an indefinite period to a remote desert island with Oink the Seal, which ten episodes (or films) produced by Gerry Anderson do you take with you? Travelling across the Allington Suspension Bridge with your collection of Gerry Anderson episodes and films you must chuck ten over the side as the bridge can't take the concentrated weight - which ten do you dispose of? Here are some more of your selections.

Old timers will, by now, be familiar with the scenario. Newcomers will have to pick it up as we go along, as we're a little limited on space this time. It's straight down to business with the Desert Island choice of Beverly Golesworthy, who has picked a selection of very strong episodes from our top five shows:

BEVERLY GOLESWORTHY

1. **Captain Scarlet** - *Flight To Atlantica*
2. **Thunderbirds** - *Trapped In The Sky*
3. **Stingray** - *Tune Of Danger*
4. **UFO** - *Sub-Smash*
5. **Space:1999** - *The Last Sunset*
6. **Thunderbirds** - *Atlantic Inferno*
7. **Captain Scarlet** - *Special Assignment*
8. **Stingray** - *The Man From The Navy*
9. **UFO** - *Confetti Check A-OK*
10. **Space:1999** - *The Testament Of Arkadia*

Similarly, Jonathan Baxter made a selection from just five of the series, but substituted **Joe 90** for **Stingray**:

JONATHAN BAXTER

1. **Space:1999** - *Breakaway*
2. **Space:1999** - *Dragon's Domain*
3. **Space:1999** - *Another Time, Another Place*
4. **Thunderbirds** - *Trapped In The Sky*
5. **Thunderbirds** - *End Of The Road*
6. **Captain Scarlet** - *The Mysterons*
7. **Captain Scarlet** - *Winged Assassin*
8. **Joe 90** - *Hi-Jacked*
9. **Joe 90** - *The Professional*
10. **UFO** - *Kill Straker!*

Dave Allen (surely not *the* Dave Allen!) just couldn't be ruthless enough at separating his favourite episodes of **Space:1999** and **UFO**, and ended up sending a list of 16 episodes with the first six placings occupied by two episodes apiece in equal positions! Sorry, Dave, we won't let you off - the rules are ten episodes only (the remainder will be wiped by the security scanner as you arrive on the island) so it'll have to be the first ten episodes on the list, which, it turns out, are all episodes of **Space:1999**:

DAVE ALLEN

1. **Space:1999** - *Dragon's Domain*
2. **Space:1999** - *Mission Of The Darians*
3. **Space:1999** - *Force Of Life*
4. **Space:1999** - *The AB Chrysalis*
5. **Space:1999** - *War Games*
6. **Space:1999** - *The Infernal Machine*
7. **Space:1999** - *Breakaway*
8. **Space:1999** - *Devil's Planet*
9. **Space:1999** - *Bringers Of Wonder (Pt. 1)*
10. **Space:1999** - *The Dorcons*

Unfortunately, Dave, we've had to disqualify your Allington Bridge list under the rules we laid down last time (ie:- episodes from shows in which you have a legitimate interest), so if you want to re-think your first position placing ("**Terrahawks** - *Any Episode*") and let us know, we'll happily run the full list next time. The same goes for Beverly Golesworthy and Colin Taylor who both wanted to dump **Terrahawks** in its' entirety as one of their Allington Bridge ten (which doesn't really make sense does it? You only have to drop *ten* episodes and by dumping all 39 episodes of **Terrahawks** you've overcompensated - particularly if you then go on to list nine other episodes too!).

And while we're on the subject, we'll move on to your Allington Bridge lists before getting to our top ten lists for this month. Robert Reid objects to having to condemn any of Gerry's work to a watery grave, and so found his ten choices particularly difficult to make. Robert plays by the rules and only lists episodes of series that he knows and likes:

ROBERT REID

1. **UFO** - *Survival*
2. **Space:1999** - *The Rules Of Luton*
3. **Stingray** - *Raptures Of The Deep*
4. **UFO** - *Mindbender*
5. **Thunderbirds** - *Alias Mr Hackenbacker*
6. **Space:1999** - *The Exiles*
7. **Joe 90** - *Relative Danger*
8. **Captain Scarlet** - *The Inquisition*
9. **Terrahawks** - *Child's Play*
10. **Space:1999** - *Brian The Brain*

Now, we first heard from Marc Rhodes-Taylor with his Desert Island choices back in FAB4. Marc

has sent in his Allington Bridge listing along with a detailed justification for each choice. I'm afraid we don't have room for that here, except to say that Mark believes that any episode which relies heavily on clips from previous stories is more or less dispensable:

MARC RHODES-TAYLOR

1. **Thunderbirds** - *Security Hazard*
2. **Thunderbirds** - *Give Or Take A Million*
3. **Thunderbird Six**
4. **Joe 90** - *The Birthday*
5. **Joe 90** - *Lone-Handed 90*
6. **UFO** - *Computer Affair*
7. **Space:1999** - *Alien Attack*
8. **Space:1999** - *All That Glisters*
9. **Space:1999** - *Ring Around The Moon*
10. **Terrahawks** - *Play It Again, SRAM*

One of Mark's choices is the compilation film 'Alien Attack', which opens up the question of whether we should allow these films on to the Bridge - after all, we're assuming that you have the complete episodes from which they originate as part of your collection, so it would be all too easy to throw all the compilation films over the side. I think we'll have to disallow them - perhaps you could get back to us with a new number 7, Mark?

Mark has also had a re-think about his Desert Island list since FAB4. Having now had the opportunity to see **Space:1999's** *Mission Of The Darians* recently on video, Marc wants to include that on his list, replacing *War Games*, which he tells us is not quite as good.

However, this doesn't alter the placings on this issue's top tens, which, for the first time, now include last issue's placing (if featured) in brackets.

TOP TEN EPISODES (AUGUST 1992)

- 1= **Thunderbirds** - *Trapped In The Sky* (3)
UFO - *Sub-Smash* (1)
Space:1999 - *Dragon's Domain* (2)
- 4= **Captain Scarlet** - *The Mysterons* (8)
Space:1999 - *Breakaway* (6)
6. **Thunderbirds** - *Attack Of The Alligators!* (-)
7. **UFO** - *Mindbender* (5)
8. **Thunderbirds** - *Terror In New York City* (4)
9. **Captain Scarlet** - *Lunarville 7* (7)
10. **Captain Scarlet** - *Flight To Atlantica* (9)

TOP TEN SERIES (AUGUST 1992)

1. **Thunderbirds** (1)
2. **Captain Scarlet And The Mysterons** (3)
3. **UFO** (2)
4. **Space:1999** (4)
5. **Stingray** (5)
6. **Joe 90** (6)
7. **Terrahawks** (7=)
8. **Fireball XL5** (7=)
9. **The Secret Service** (9=)
10. **Supercar** (9=)

Keep those lists coming and send them to the editorial address (see Fan Mail).

CLUB NEWS

NEW P.O. BOX CO-ORDINATOR REQUIRED

A vacancy has become available in the important club committee post of P.O. Box Co-Ordinator, the duties of which involve the regular collection and processing of mail from the club P.O. Box in Wakefield, and contributing to the organisation of the club itself at regular club committee meetings (six weekends per annum, usually in London or the surrounding area).

The position would ideally suit candidates living in the Wakefield/West Yorkshire area. If you would like to put your name forward for this post, please send your application to the Club Secretary, Nick Williams, at the address below. Candidates should note that club duties are entirely voluntary (and unpaid).

**Fanderson Secretary, 1 Northway Road, Wick,
Littlehampton, West Sussex BN17 7JX**

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WHOOOPS! SORRY, COLIN!

Our heartfelt apologies to Colin Taylor, author of the **Captain Scarlet** novella "Crisis" which appears in issue 2 of the **Fanderson** fan-fiction magazine '21st Century Fiction'. Last issue, we stupidly printed Colin's name as *Colleen*. Of course, Colin (being an easy-going kind of bloke) took the error in good humour, but both he and his wife would like to make his gender quite clear (so to speak).

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PART FOUR - EPISODES 17 - 24

Our **Thunderbirds** guide continues with synopses and notes to the series' episodes presented in the official ITC order - the episode numbers cross-reference to the cast and credits listings in Part One of this guide (in FAB3). The individual episode entries detail the appearances of all the regular characters (voices as listed in Part One) and the major vehicles and equipment seen in the episode, along with a complete voice cast list for the 'guest' characters.



17. DESPERATE INTRUDER

Brains and Tin-Tin are mounting an expedition to find treasure in a temple on the bed of Lake Anasta, but the Hood learns of their plans through his psychic link with Kyrano. Ferried to the desert in TB2, Brains and Tin-Tin make the final leg of their journey in a truck towing a pair of caravans. They rendezvous with archeologist Professor Blakely before completing the journey to Lake Anasta. In the meantime, however, the Hood has already arrived at the lake and unloaded his mini-submarine into the water...

The expedition team arrive at Lake Anasta and Brains and Tin-Tin use scuba gear to dive in and take a first look at the lost temple. Brains takes a rock sample from the central column for later examination, but the Hood - observing from his submarine - believes that they have found the treasure already. Back in the caravans, Professor Blakely examines the sample and confirms that they are on the right track, but later, the Hood - disguised as a Bedouin tribesman - steals into the expedition caravans, hypnotising the three team members.

Brains regains consciousness to find himself buried up to his neck in the desert sand. He calls for help, but Tin-Tin and Blakely are still unconscious. The Hood appears, demanding to know where the treasure is, but Brains is unable to tell him. Back on Tracy Island, Jeff is worried that the team have not called in and dispatches TBs 1 and 2 to the scene. The Hood watches the arrival

of the craft from his submarine, a new plan forming in his mind.

Scott, Virgil and Gordon rescue Brains and find Tin-Tin coming round in her caravan, although Blakely is still out cold. Scott reports that the camera detector in TB1 has been activated, and Brains realises that they have all walked into a trap. That night, Brains makes a second dive into the lake, discovering the treasure store inside the column he had examined earlier. Unfortunately, he trips an alarm set by the Hood, and, following a series of wires along the lake bed, soon runs into IR's old nemesis who hypnotises Brains again. Tin-Tin raises the alarm as the Hood blows up the temple to reveal the treasure, but trapping Brains beneath one of the columns in the process.

TB4 is launched into the lake from TB2, and Gordon finds the temple in ruins. He soon locates Brains - whose air is running out - but is fired upon by the Hood's submarine. Gordon pursues the Hood, scoring a direct hit with his missiles and destroying the submarine - however, the Hood escapes before the sub explodes.

Brains is still trapped beneath the column, but Scott brings down a hydrostatic hoist - a huge air bag - with which he and Gordon are able to lift the column. Gordon pulls Brains clear just as the hoist gives out and the column crashes back onto the lake bed.

Brains and Tin-Tin visit Professor Blakely in hospital, where they find him planning his next expedition. He wants them to join him, but both would rather go on a nice, soothing rescue!

NOTES: This episode has the smallest guest cast of all the **Thunderbirds** episodes, with only two characters other than the regulars. Matt Zimmerman and Sylvia Anderson do not take part, although both are credited on the closing titles.

REGULAR CAST: Jeff, Scott, Virgil, Gordon, John, Brains, Tin-Tin, Kyrano, Grandma, the Hood.

MAJOR EQUIPMENT: TB1, TB2 (Pods 4 & 5), TB4, Desert Truck, Transporter Vehicle, 3E Submarine, Hydrostatic Hoist, Heli-Jet.

Voice Cast

Professor Blakely.....Peter Dyneley
Hassan Ali.....David Graham



18. 30 MINUTES AFTER NOON

Hudson Building employee Tom Prescott picks up a hitch-hiker as he drives home after working late. As he drops the man off, a strange bracelet is locked to his wrist and he is told that the key is in the top drawer of the filing cabinet in his office in the Hudson Building - Prescott must race back to the building and unlock the bracelet before the explosive device set into it detonates. Chased by traffic police, Prescott arrives at the building just in time, but he is still descending from his office in the lift when the device explodes - as fire rages through the building, Prescott is trapped at the bottom of the lift shaft.

With the sprinkler system sabotaged, the fire rages out of control and the Spoke City fire department is unable to contain the blaze, so Jeff dispatches TBs 1 and 2 to the scene. Virgil and Alan descend into the lift shaft in a specially-cooled dycetelene cage, recovering the elevator car and rescuing Prescott. Prescott tells Police Commissioner Garfield his amazing story, which appears to ring true, in light of the discovery of the bracelet remains. The fire has also destroyed extensive files on several criminal organisations and Garfield suspects the work of the Erdman gang.

In order to draw the gang out, a story is released to the press that Prescott died in the Hudson Building inferno. The case is turned over to the British Security Service, and top agent Southern is assigned. Working undercover, he infiltrates a meeting in Glen Carrick Castle in Scotland, posing as one of three men hired to break into a plutonium storage facility. By radio, the Leader of the gang explains how they must disable the store's guard robots and plant explosives in the main store room before escaping by heli-jet - the explosives are contained in the bracelets locked to their wrists, set to detonate at 12.30pm. They will find the keys to unlock the bracelets in the main store room.

The plan goes as scheduled, but on arrival in the store room, Southern pulls a gun on the other two men, Dempsey and Kenyon - he will unlock their bracelets when they return with the Leader. Unfortunately for Southern, he is attacked by a guard robot which has not been disabled, and, held in its steel arms, he is helpless as Dempsey and Kenyon escape, trapping him in the store room with their bracelets. Southern uses his radio pen to contact his boss, Sir William Frazer, who calls

International Rescue.

Scott and Virgil arrive at the plutonium store in TBs 1 and 2, while Lady Penelope sets off in FAB 1 after Dempsey and Kenyon. Using the Laser Beam Equipment, Scott and Virgil burn their way through the series of locked security doors, penetrating the main storage area at 12.25pm. With just five minutes to go, Scott loads the three explosive bracelets on to TB1 and dumps them in the sea just as they detonate. Penelope and Parker meet the Leader's Heli-Jet at the rendezvous point, bringing down the craft with Fab 1's cannon as it takes off.

NOTES: Two pieces of incidental music from *Stingray* are heard in this episode: 'March Of The Oysters' from *Secret Of The Giant Oyster* is heard coming from Gladys Saltzman's television, while the *Highland* theme from *Loch Ness Monster* accompanies the scenes at Glen Carrick Castle. The *Thompson Tower* from *City Of Fire* is seen briefly, while the plutonium store security robots bear more than a passing resemblance to *Braman*.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, .

MAJOR EQUIPMENT: TB1, TB2 (Pod 5), TB5, FAB 1, Dycetelene Cage, Laser Beam Equipment, Heli-Jet.

Voice Cast

Southern (Tiger Four).....	Ray Barrett
Sir William Frazer (Two-One).....	David Graham
Tom Prescott.....	Matt Zimmerman
Commissioner Garfield.....	David Graham
The Leader.....	David Graham
Dempsey.....	Peter Dyneley
Kenyon.....	David Graham
Officer Flanagan.....	Ray Barrett
Officer Jones.....	Peter Dyneley
Stranger.....	Ray Barrett
Sam Saltzman.....	David Graham
Gladys Saltzman.....	Sylvia Anderson
Frank Forrester.....	Matt Zimmerman
BSS Assistant.....	David Graham
Erdman Gang Member.....	Peter Dyneley
Policeman (Police Barrier).....	Matt Zimmerman



19. THE IMPOSTORS

A fake International Rescue team rescues a man from an underground well, and makes off with the top secret plans of the AL4, stolen from the nearby Aeronautical Centre. When the robbery is discovered, General Lambert launches a worldwide search to track down International Rescue and

bring them to justice. The Tracys are horrified, but have no choice but to shut down operations while the hunt is on. However, International Rescue is not powerless in this crisis - Jeff contacts the many IR agents around the world to help find the impostors. Lady Penelope and Parker fly to America to interview Eddie Kerr, the World Television reporter who covered the 'rescue' at the well, while in the Southern states, hillbilly agent Jeremiah Tuttle finds aircraft tracks in the woods leading to an old mine. He reports his findings to Jeff.

In space, the scanning satellite covering the South Pacific region is out of action with an antenna fault. Technician Elliott suits up and goes outside to effect repairs, but his jet pack goes haywire, thrusting him away from the satellite. Too small to register on radar, Elliott has just three hours of oxygen left - only International Rescue can save him, but if they help, they will be spotted by Lambert's search team. Posing as a reporter, Penelope receives vital information from Eddie Kerr, enabling Jeff to pinpoint the impostors in the area covered by Jeremiah Tuttle. Penelope investigates, but FAB 1 is soon bogged down in mud - she and Parker must proceed on foot, and Penelope finds the going tough in her high heels.

Risking exposure, Jeff sends Scott and Alan in TB3 to rescue Elliott. They soon get a bearing on the astronaut and recover him from space. Meanwhile, Penelope and Parker arrive at the abandoned mine - the impostors' hideout - but they are spotted by the villains. However, Jeremiah and Ma Tuttle have followed Penelope and Parker into the woods and flush the two villains out of the cave with Ma Tuttle's explosive beans. International Rescue are exonerated.

NOTE: The photographer who takes the picture of the impostor at the start of the episode is Colonel Tim Casey from Edge Of Impact.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Lady Penelope, Parker, Tin-Tin, .

MAJOR EQUIPMENT: TB3, TB5, FAB 1, Fireflash, EJ2 Jet, Heli-Jet.

Voice Cast

General Lambert.....	Ray Barrett
Elliott.....	David Graham
Eddie Kerr.....	Matt Zimmerman
Jeremiah Tuttle.....	Peter Dyneley
Ma Tuttle.....	Sylvia Anderson
Jenkins.....	Ray Barrett
Carela.....	David Graham
Hale.....	Ray Barrett
Captain Hansen.....	David Graham
Fireflash Co-Pilot.....	Ray Barrett
Fireflash Stewardess.....	Sylvia Anderson
Colonel.....	Ray Barrett
Wakefield.....	Matt Zimmerman
Air Force Officer.....	Peter Dyneley
Air Force Lieutenant.....	Peter Dyneley
Speed Merchant.....	Matt Zimmerman
Heli-Jet Pilot.....	David Graham
Search Control.....	David Graham
Jack.....	David Graham



20. THE MAN FROM MI.5

A frogman steals on board a ship anchored in harbour, shooting Captain Blacker before thoroughly searching his desk, eventually locating secret papers. He places a limpet mine on the ship's hull before effecting his escape - the ship explodes just as MI.5 agent Bondson arrives on the scene. Bondson contacts International Rescue, warning of the destruction of the world. Penelope meets with Bondson in the Forest of Digne, where he tells her that the plans of a nuclear device have been stolen.

Penelope sets herself up as a target for the thieves, posing as model Gayle Williams, newly arrived on the French Riviera to expose those who blew up Blacker's boat. Penelope gives Parker the night off, so she is alone on FAB 2 when Carl, the leader of the crooks, kidnaps her. She is tied up in a lonely boathouse, where Carl plants a radio-controlled bomb - the explosion will create a diversion for the harbour patrol, enabling Carl and his cronies to escape into the open sea in their mini-submarine. Penelope manages to get a message to Jeff on her powder compact radio, and Scott, Virgil and Gordon are soon on their way.

Penelope tells Jeff of the villains' plan while Scott tracks down the mini-sub with TB1's sonar equipment. TB4 is launched into the harbour. Gordon soon pinpoints the sub and fires a paralysing at it - this drills through the sub's hull and pipes tranquiliser gas inside, knocking out the crooks. Gordon retrieves the plans, while Scott rescues Penelope from the boathouse. Penelope returns the plans to Bondson, and then learns that Parker has lost FAB 2 while betting at the casino!

NOTES: Penelope wears the large orange hat that she sports during the opening titles of every episode.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 4), TB4, TB5, FAB 1, FAB 2, Fireflash.

Voice Cast

Bondson.....	Ray Barrett
Carl.....	David Graham
Ritter.....	Ray Barrett
Third Man.....	Matt Zimmerman
MI.5 Agent Tidman.....	David Graham
Fireflash Stewardess.....	Sylvia Anderson



21. CRY WOLF

Two boys, Tony and Bob Williams, unwittingly call out International Rescue while playing in the Australian desert. To explain how their games are dangerous to International Rescue, Scott takes the boys back to Tracy Island for a guided tour, but the story makes headlines in the local newspapers which worries their father - he runs a satellite tracking station (disguised as a weather station) and is engaged in top security research for the military. The story is picked up on by the Hood, who realises the true nature of the apparently innocent weather station. In disguise, he encourages Tony and Bob to play in an old mine - once the boys are inside he fires a grenade into the mine entrance, causing a cave-in and trapping the boys. Tony and Bob call International Rescue on their walkie-talkies but their rescue plea is assumed to be another of the boys' games, and no action is taken.

The Hood attempts to break into Williams' control room, but Williams gets a message to Colonel Jameson - Jameson orders him to destroy the top secret photos from the spy satellite, as it will take three hours to get help out to the remote station. Williams suggests calling International Rescue, who can get there a lot faster. The call goes out and Jeff realises that the boys' call for help was genuine. Scott, Virgil and Alan race to Australia, but the Hood has already burnt his way through Williams' security door with a welding torch. The Hood hypnotises Williams before he can destroy the photos, and then escapes with them in his jeep. TB2 arrives at the old mine and Alan and Virgil lower themselves on ropes into the mine shaft. They rescue Tony and Bob as the mine crumbles around them. Scott chases the Hood on his hoverbike. The Hood carelessly drives into a ravine and Scott believes he cannot have survived the crash. However, the Hood *has* survived, entangled in some branches halfway down the ravine, but the secret photos are destroyed.

Back at the Williams' house, Tony and Bob show Scott their home-made IR base with table-top launching facilities, but Scott proves too heavy for the boys' set-up and crashes their soap-box TB2 into the chicken coop.

NOTES: Tony and Bob's tour of Tracy Island takes in the hangar bay for the TB2 pod vehicles, and we see the Mole, Firefly, Transmitter Truck and Search Vehicle as well as a fire truck and a yellow fire

vehicle first seen in City Of Fire. Colonel Jameson is actually General Lambert from The Impostors, and the tracking station and tracker satellite are also as seen in The Impostors.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Tin-Tin, Grandma, the Hood.

MAJOR EQUIPMENT: TB1, TB2, TB3, TB5, Hoverbikes, Hood's Jeep, Mole, Firefly, Transmitter Truck, Search Vehicle.

Voice Cast

Williams.....	Ray Barrett
Colonel Jameson.....	David Graham
Lieutenant Lansfield.....	Matt Zimmerman
Sergeant.....	David Graham
Bob Williams.....	Sylvia Anderson
Tony Williams.....	Christine Finn



22. DANGER AT OCEAN DEEP

Ocean Pioneer I, an automated tanker carrying liquid alsterene, sails into a mysterious sea mist and explodes. Six months later, Lady Penelope launches Ocean Pioneer II, having thoroughly searched the ship in secret beforehand and finding no fault or saboteurs. Meanwhile, International Rescue have received a distress call from Oahu in the Pacific, which has been hit by a typhoon - hospital patients are in danger and Scott is sent to help. He calls back requesting TB2 with a double crew and Pod 3, but Alan is due for satellite duty, so Gordon accompanies Virgil in TB2.

Suddenly, all radio transmissions are blacked out, leaving IR blind and deaf. Brains and Alan set off in TB3 to join John on TB5 in finding the fault. Brains makes a tape of the interference and John ferries him back to Tracy Island in TB3. Scott returns from his mission in Oahu and reports that short range transmissions are normal. Brains traces the cause of the interference - the reaction between high density fuel and low density OD60 in close proximity. When the two chemicals are brought even closer together, an almighty explosion is the result. When Brains reveals that the high density fuel is liquid alsterene, and that OD60 is a sea fungus used in the production of dog food, Jeff realises that this reaction must be the cause of the destruction of Ocean Pioneer I. Lady Penelope visits the makers of the dog food and learns that they have dumped large deposits of active OD60 in the Mediterranean in the hope that it will grow there - Ocean Pioneer II is heading straight for the area loaded with liquid alsterene!

TBs 1 and 2 are launched as Ocean Pioneer II nears another mysterious cloud bank. Communications deteriorate and the ship's reactor begins to overheat. The engines blow, leaving the ship becalmed and the radiation-sealed cabin without an air supply - the three man crew are trapped inside with the ship about to explode! Scott lands TB1 on the deck and investigates in a radiation suit. Virgil and John arrive in TB2 and John is lowered onto the deck. Scott cuts through the sealed cabin door and the brothers rescue the crewmen, ferrying them away in TB2. Scott races back to TB1 and gets the craft clear just as Ocean Pioneer II explodes. Later, John argues that they should have tried to save the ship, but Jeff reminds him that saving lives always comes first.

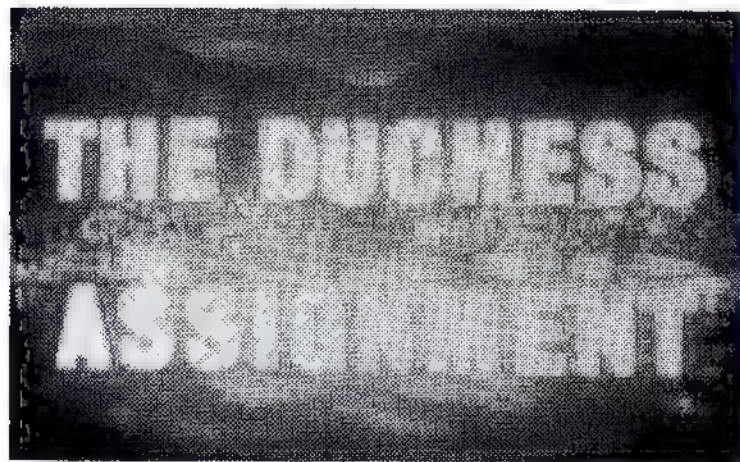
NOTES: This episode features the only occasion in which we see John going on a rescue. Lord Worden is actually Sir Jeremy Hodge from The Perils Of Penelope, and also in the crowd at the launching of Ocean Pioneer II is Tony Williams from Cry Wolf.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Kyrano.

MAJOR EQUIPMENT: TB1, TB2 (Pod 3), TB3, TB5, FAB 1, Ocean Pioneer I, Ocean Pioneer 2.

Voice Cast

Lord Worden.....	Peter Dyneley
Captain, Ocean Pioneer II.....	Ray Barrett
No. 2, Ocean Pioneer II.....	David Graham
Lt. Jensen.....	Matt Zimmerman
Captain Johnson.....	Ray Barrett
Collins.....	David Graham
Stevens.....	Ray Barrett
Commander.....	Peter Dyneley
Sir Arthur.....	Ray Barrett
TV Reporter.....	Ray Barrett
Scottish Onlooker.....	David Graham



23. THE DUCHESS ASSIGNMENT

In a French casino, Penelope spots her friend, the Duchess of Royston, playing roulette at another table, but the Duchess tells Penelope that she has lost everything except her precious Bricasso painting 'Portrait Of A Gazelle' - two crooks, Chandler and Brophy, overhear their conversation. Penelope realises that the table is fixed and causes a scene, but the crooked casino owner escapes with the Duchess' money.

Back in England, Penelope visits Royston Manor and learns that Deborah, the Duchess, has been

forced to put her home up for sale. Jeff Tracy is visiting England for an air display, so Penelope takes him to an art gallery to view the Duchess' painting. Jeff has an idea and visits Wilbur Dandridge III, head of Gazelle Automation, at his incredible automated office in New York. Dandridge is crazy about gazelles, and falls in love with the Bricasso portrait. However, Deborah refuses to sell the painting, but agrees to a rental arrangement, insisting that she ferries the picture to New York herself.

Before leaving for America, the Duchess receives a St. Christopher brooch from Penelope - this is a sophisticated homing device which enables Penelope and Parker to track the Duchess when she is kidnapped by Chandler and Brophy. The Duchess is tied up in the basement of an old house, and the crooks engineer a gas leak as they make off with the painting. Deborah's attempts to free herself cause the gas to explode, and the house begins to crumble around her, but TBs 1 and 2 are soon on the scene.

Chandler visits Dandridge with the painting, claiming to represent the Duchess and demanding the rental money, but Dandridge smells a rat and alerts the police. He pulls a gun on Chandler, but it goes off during a struggle and the painting is ruined. Meanwhile, Scott has traced the Duchess to the basement of the derelict house, and uses the Domo to hold up an outside wall while Virgil tunnels into the basement in the Mole. Virgil rescues the Duchess just in time, as the remaining outside wall gives way and the basement ceiling caves in.

Visiting the Duchess in hospital, Dandridge reveals the fate of the Bricasso, but the Duchess is unconcerned - that painting was a copy, while the real painting was rolled up inside her umbrella all along. A magazine wants to buy the Duchess' life story, and as soon as she is back on her feet, the Duchess is back in the casino.

REGULAR CAST: Jeff, Scott, Virgil, Alan, John, Tin-Tin, Lady Penelope, Parker, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 3), TB5, FAB 1, Mole, Domo, Fireflash, Carrier Aircraft.

Voice Cast

Deborah, Duchess of Royston.....	Ray Barrett
Wilbur Dandridge III.....	David Graham
Chandler.....	Peter Dyneley
Brophy.....	Ray Barrett
Captain Hansen.....	David Graham
Miss Godolphin.....	Sylvia Anderson
Casino Owner.....	Peter Dyneley
Croupier.....	Peter Dyneley
Second Croupier.....	Matt Zimmerman
Fireflash Co-Pilot.....	Ray Barrett
Hendricks.....	Matt Zimmerman
Percy.....	David Graham
Percy's Friend.....	Ray Barrett
Customs Officer.....	David Graham
Air Terranean Hostess.....	Sylvia Anderson
Grand Hotel Receptionist.....	Christine Finn
Elevator Voice.....	David Graham



24. ATTACK OF THE ALLIGATORS!

Blackmer visits Dr Orchard and his assistant Hector McGill at a lonely house on the Ambro River. In his laboratory, Orchard shows Blackmer the *Sidonicus Americanus* - a rare plant that only grows in this part of the Ambro River. The plant has astounding properties - from it, Orchard has developed a food additive called theramine, which greatly increases the size of animals fed with it. This discovery obviously has great potential as a solution to the world food shortage - and even greater financial potential. These revelations are overheard by the boatman Culp.

On Tracy Island, Alan carries out repairs on the aerial mast. Winched down onto the towering mast from TB2, Alan replaces some corroded junction plates which have temporarily disrupted communications between the IR base and TB5. With the fault repaired, communications are restored.

A violent storm has broken out on the river, so Blackmer and Culp must stop overnight with Orchard and McGill. Housekeeper Mrs Files locks the laboratory and retires for the night with the keys. Later, Culp steals into her room, takes the keys and lets himself into the laboratory. He takes a sample of theramine in a phial, but in the process he accidentally tips some of the drug into the sink, washing it away into the river, where it affects the growth of three alligators. When Culp ferries Blackmer down the river the next morning, they are attacked by one of the alligators, now grown to enormous size. The boat is overturned and the pair are thrown into the river. Blackmer is rescued by McGill in a motor boat, but there is no sign of Culp and he is assumed to have been eaten by the alligator. A second alligator chases Orchard back to the house, which is soon surrounded by all three of the giant creatures, with Orchard, Blackmer, McGill and Mrs Files trapped inside.

With the alligators beating down the house with their tails, Mrs Files suggests that they call in International Rescue and McGill sends out a plea for help. TB1 and TB2 are soon on their way, Alan and Gordon accompanying Virgil in TB2. Arriving first, Scott takes his hoverscooter and fires missiles at the alligators to distract them while he climbs into the house through the lab window. Mrs Files tells Scott that the previous owner of the house, Lopez, had constructed a secret

underground passageway from the house to a landing stage on the river, although the only person who knew its location was the dead boatman, Culp. The alligators make a renewed attack on the house, and the group barely escape from the laboratory as the walls and ceiling cave in. In the lounge, a bookshelf swings open and Culp emerges from the secret passageway, holding a gun on the group.

TB2 arrives and Virgil uses the vertical jets to force the alligators back to the river. Alan and Gordon use tranquiliser darts to knock out two of the creatures, but the third is still menacing the house. Alan takes his hoverbike to try and draw the creature away, but his plan works too well - Alan crashes his bike, falls to the ground and is knocked unconscious. The alligator closes in, but Gordon shoots it with a tranquiliser dart.

Culp intends to make a getaway with the phial of theramine, threatening to pour it into the swamp unless he is given clear passage. Gordon stands by in TB4, diving into the river as Culp sets off in his boat. Suddenly, Gordon spots a fourth monster alligator, even bigger than the rest! It attacks Culp's boat and Culp is killed. The phial of theramine sinks to the bed of the river, but Gordon manages to recover it intact.

Back on Tracy Island, Jeff tells the brothers that Blackmer and Orchard have announced that the theramine will go under international control. Tin-Tin has just returned from a shopping trip to the mainland and has missed all the action. However, she has bought Alan a present which she shows him in the bathroom. It is just what Alan always wanted - a pygmy alligator!

NOTES: Often heralded as the series' most memorable episode, *Attack Of The Alligators!* features live crocodiles in extensive footage filmed on a model set, a first for the Century 21 production team. The stock footage of a stormy sky seen towards the start of the episode was later used as the opening shot in the title sequence of the ITC series *The Prisoner*.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Tin-Tin, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 6), TB4, TB5, Hoverbikes.

Voice Cast

Dr Orchard.....	Ray Barrett
Culp.....	David Graham
Blackmer.....	Ray Barrett
Hector McGill.....	Matt Zimmerman
Mrs Files.....	Sylvia Anderson



MATCHBOX

TOY MANUFACTURERS - THUNDERBIRDS

Every January, at Earl's Court in London, a toy and hobby fair is held where manufacturers can display their forthcoming products to the trade. The highlight of this year's event was the Matchbox stand and their superb new range of **Thunderbirds** die-casts, consisting of Thunderbirds 1, 2, 3, and 4 plus FAB 1.

Matchbox have been producing die-cast vehicles and other children's activity products for about as long as any of us can remember. Wanting to learn more about their range of **Thunderbirds** toys - how they are produced from the initial idea to the end product - FAB's Ralph Titterton and John Perrin went to the Matchbox head office in North London to meet Sid Sullivan, the die-cast manager, and Martin Hickmore, the project manager on the **Thunderbirds** range.

FAB: Let's start off by asking why Matchbox decided to get involved with **Thunderbirds**?

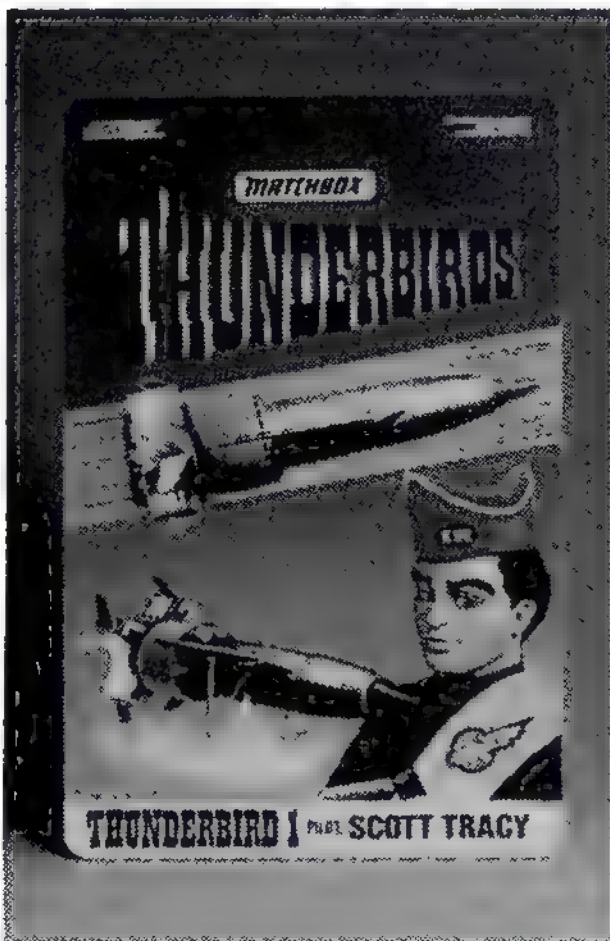
Sid Sullivan: First of all, there must be a good market, and it must be a good product. I think the vehicles are very much Matchbox's type of product, and because of our background, we are the obvious company to do it.

Who designed the actual brief? Did the Managing Director say, "I want X, Y and Z", or was it a team effort around the table that decided?

Martin Hickmore: With this one, the brief was very brief! We were just asked to make four vehicles at a price, and very rapidly. We had to go back, as a team, and say, "This is what we can achieve". Once we obtained approval, we went away and did it.

What made you decide on the scale of the various models? Was it from a price point of view?

Yes, it was. FAB 1 is the size of a normal Matchbox miniature (3") and we are quite comfortable with that. With the Thunderbird 2 model, we were also quite happy with the original Dinky size, the larger one, and we saw no real reason to depart from that as the general scale.



So, having set ourselves that size for Thunderbird 2, we positioned the two rockets - Thunderbirds 1 and 3 - between that and the size of FAB 1, so that, visually, they looked acceptable and gave us the right price range.

In your brief, what market do you look for? Would you go for the children and the collector?

Well, clearly, with the sort of products that we're talking about, we're aiming at children. But, at the same time, we take a lot of pride in the fact that if we can make a model right, it will appeal to the collector. We have had a long experience in supporting collectors' markets, and, therefore, know collectors. So, if we can meet the demands of both markets at once, that's fine.

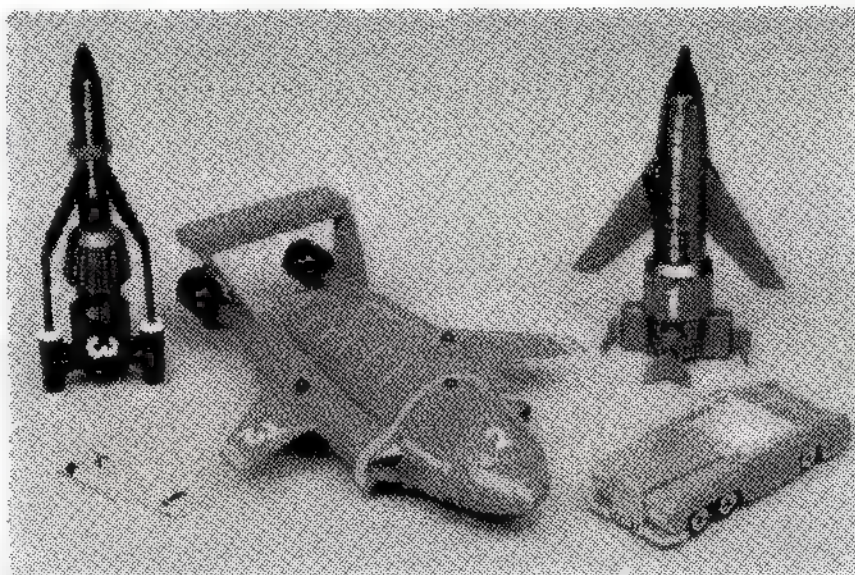
Having written your brief, timescale-wise, along with everything else, what happens next?

Having decided the sizes, we had to do two things. Firstly, we had to make prototype models; a) for approval and discussion with ITC, and b) for presentation at the toy fair. Secondly, at the same time, we had to immediately design the product, and that is a separate issue, because ultimately, if we don't get that right in terms of price, and, equally importantly, toy safety, we don't have a product at all. So, both those things were happening simultaneously, which was difficult. Ideally, they should be consecutive operations, rather than concurrent ones, from a practical point of view. That meant that over Christmas 1991, it was a fairly hectic schedule getting five toys designed and models made all at the same time - and trying to keep them all together.

The blueprints that are prepared, are they done at the the same time, or are they developed as you develop the product?

In this case, the Toy Design Drawings (Blueprints) were the first stage of development. They comprise not only General Assembly Drawings, but also Detail Drawings, particularly in the case of the two rockets, due to their complexity. They are drawn at

two or three times toy size for improved accuracy. The subsequent stages take place in the Far East. Master Models (Patterns) are produced from the drawings at the enlarged scale. These are checked, modified if required, and approved. The models are then cast in such a way as to provide the female tooling masters. These give us the correct shape to cut into the tool steel. This is done using a pantograph set to the required reduction ratio, giving the correct toy size. Any errors present in the masters are therefore reduced in size on the toy.



In preparing your drawings, did you find that there were a lot of problems from the research aspect of working out the definitive Thunderbird 1, or whatever?

Yes, indeed. It's quite clear from the films, when you look at them closely, that there are a lot of inconsistencies in the vehicles, depending on whether it's a close-up or a distance shot, which did prove quite troublesome to begin with. Also, a lot of other models have been made, and they vary in their accuracy. We are happy to have reached a very satisfactory compromise, and the models we are going to be producing later this year, I think, capture what most people expect of them.

We're very impressed by the safety aspect that goes into the making of a model like this. If we were to pick Thunderbird 2, for example, perhaps you could run through the various safety aspects that you have had to look at in producing this particular model, and describe the details of the tests that you have to do to prove their safety points?

The obvious tests that we have to concern ourselves with are material. All the raw materials - plastics, metal, paint, printing inks - all those substances have to be tested within laid-down regulations to make sure that there aren't any unsafe substances involved. The vehicle itself 'must not present hazard to the child in play', and here there are a number of points. For example, the product must not be capable of being stood up in such a position that if a child fell on it, they could injure themselves. When you look at the wings on Thunderbird 2, it's not a good idea if that vehicle could be stood upright on its tail on a flat surface, so we'll be ensuring that our design is done in such a way that it won't. A similar thing applies to Thunderbirds 1 and 3. Because they are inherently vertical standing items with fairly sharp noses, we have had to design in, at some considerable complication, noses that are made of a soft

material.

Who creates the actual safety regulations? Are they governed by law or do the toy manufacturers have their own in-house standards?

Sid Sullivan: No, it's governed by law. One of the problems is that the regulations vary from country to country throughout the world. So, if you have decided that the product is going to be ultimately a worldwide product, you have to take into account all the regulations, though there appears to be better consistency on these things these days. On top of all that, we have

our own standards that we work to as well.

Did you find with Thunderbird 2 that, from a design and safety point of view, you had problems with the legs?

Martin Hickmore: Thunderbird 2 is an interesting example because when Dinky made it (in the mid-1960s), they made a very fine job. We've made some improvements to better the accuracy of the model, but I'm more than happy to follow what they did as regards design. The situation now in 1992, compared to when Dinky made their toy, is a lot different in terms of safety. Apart from the potential hazards that we have already addressed, the other major area is indeed the legs. The materials they chose in the late 60s would not be suitable under current testing conditions. You've got to find a material that will satisfactorily withstand the product dropping on the legs. I think that this will cause us some extended effort, but we must achieve that.

Perhaps you could run through the materials that you are using for these models? Alloy, obviously plastics, rubbers - what are the components, without giving away too many secrets?

Sid Sullivan: Well, the metal components are a zinc-based alloy - roughly speaking: 96% zinc, 4% aluminium and trace elements. It's a commercial alloy that is traditionally used for this type of product. Also traditionally, as probably most people realise, the toy trade uses relatively cheap plastics - things like polystyrene, polyethylene, polypropylene, normal sorts of plastics.

These days, with the demands of toy safety, we actually use some quite sophisticated plastics. Certainly, with the Thunderbirds products, we will be using various grades of nylon because of its toughness, as opposed to polystyrene, which is used a lot on model kits and is very fragile. The

noses of the rockets will be of a soft resilient material, synthetic rubber, which will give us the required safety performance.

Which safety aspects gave you the worst headaches?

Martin Hickmore: I think the hardest one is always the balance between toughness and impact resilience. You can physically abuse a plastic component and not break it, but if you drop it, it's likely to behave quite differently. The worst situation is where you have a fragile component and when you drop it, it breaks. Strengthen it or put a radius on and it doesn't break there, but it breaks somewhere else! All you do is chase the problem around. That's one area, particularly with these products, where we have to be aware at the design stage in order to minimise that sort of problem at the pre-production stage. We are lucky though, that, over the years, with experience, it's become easier for us to design safety in.

Comparing the original metallic green Dinky Thunderbird 2, their second issue (which was metallic blue), and your version, with the technology that is available today, along with the standards that we have discussed, how do you feel your product compares with those?

Sid Sullivan: In terms of the market place, it's very, very similar. They are made of similar materials, made with very similar weight and form, and in a very similar manner.

We are having this discussion at the end of April - how far have you progressed?

Martin Hickmore: We have the master patterns on Thunderbird 1, 2, 3 and FAB 1. The tooling casts for Thunderbirds 1 and 3 are now complete, so the steel is in the process of being cut.

What happens next?

They will complete the moulds, and, before hardening, run a very few 'shots' and review those against the drawings. It's more difficult to make modifications after hardening.

Sid Sullivan: The tooling process involves cutting each individual component into its own block of steel, and then mounting those blocks into a die box - the mould itself. Then each component (well, nearly all the components) have multiple impressions made for economy and speed, which makes the tooling longer to achieve, but it gives us a respectable rate of output.

So you will be running the models off by July/August time?

Hopefully, yes, we will be. We will certainly be in a position to have components and be reviewing those components.

What sort of numbers are we talking about - how many of one model do you make?

Initially, when we are in tooling, we are talking no

more than a few tens of components. That's to assess that it's working properly and everything is going well. Once we get to pilot production stage, then we will do perhaps a hundred or so models to improve the standard. Then we decorate them before approving the fully finished model. Production now starts and we are talking numbers of hundreds of thousands.

Were you surprised by the media interest that Matchbox received from doing Thunderbirds - indeed interest from all quarters? It seemed at the toy fair in January that the product had been pre-sold from the drawing board.

Martin Hickmore: Yes, we were surprised! By the time the toy fair came around, it was pre-sold. In a short period of time, this production had gone from a 'maybe' to a number one promotion.

You had the development thrown at you really before you were off the paper?

Yes, it was quite a rare occurrence to be making the models and designing at the same time.

So we are really looking at about ten months from start to finish. Is this the usual time-span on such a toy?

A normal toy covering the same range of activity would be about a year. We are certainly trying to prune a couple of months off the lead time on Thunderbirds.

Finally, gentlemen, do you foresee an ongoing relationship between the Anderson shows and Matchbox?

Martin Hickmore & Sid Sullivan: Yes!

On behalf of Fanderson, thank you for your time.

Since this interview took place, Matchbox have announced their plans for a Tracy Island model in scale with the die-cast vehicles, and also Thunderbirds action figures. Further, plans are well advanced for the production of Stingray action figures and die-cast models of Stingray and the Terror Fish. FAB will bring you exclusive news of these products in the coming months.



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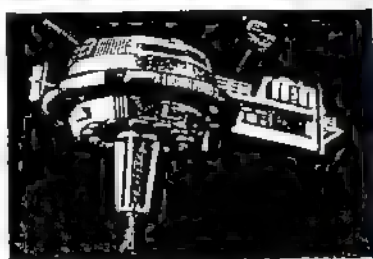
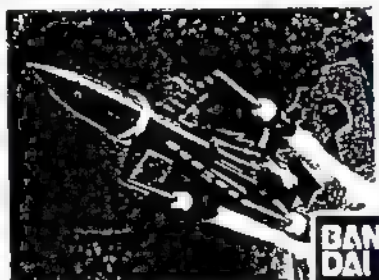


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Peter Montefiore, London SE1

Well done on another excellent issue of FAB! I can forgive it being late only because **PROJECT STRAKER** was such a good weekend, despite the lack of guests. Bingo is a 'must' for future conventions!!

I was surprised to see "Incorporating Fanderson News" back on the cover of FAB5. I know that it is traditional to maintain this link with the past when changes are made, but surely six months is enough? It makes the cover look untidy and, after all, we all know it as FAB!! So ditch the subtitle!!!

How is the **UFO** video progressing? **AlphaCon** was so good that it's really got me fired up for the sequel (prequel?)

*Our prequel to the **AlphaCon** video suffered a technical setback earlier in the year which made it impossible for the programme to be completed for our original launch date in May. However, the programme is now back on track and is in the final stages of editing. The hiatus actually gave us more time to polish the script and film some extra interviews, so the finished video should really be worth the wait - we hope that it will be available from Fanderson Sales later in the year (look out for an update in FAB7).*

Patrick J. Duffy, Ilford, Essex

With regard to the Polygram compilation releases of **Stingray**, **Thunderbirds**, **Captain Scarlet**, **Joe 90**, **UFO** and **Space:1999**, when the movie-style versions were originally released around 12 years ago, Precision Video (as it was then), also released three volumes of **The Prisoner** in this format. Why, then, was the latter re-released by Channel 5 in its original episode format and not the Gerry Anderson titles? I would have thought that the same rule applied to this also?

Current releases of **Space:1999** in the UK are all mastered from 16mm prints, this has already been pointed out. So how come the US Laser Disc releases are all taken from new 35mm prints? These are also produced in the UK, then shipped out to the States. It all seems very odd!!

I find most of the ITC titles to be of very good quality, but why on most boxes do they use the same photos, when they have a wealth of different

stills to choose from? It's a bit of a let down!

Can you explain why the disco scene in the first episode of **The Protectors** has been tampered with? The music has been dubbed, and badly - if you watch this on a Hi-Fi machine, you can hear the original underneath, trying to get through. I suppose it's due to copyright reasons?

I'm not really 'having a go' as it were - in fact, congratulations to ITC for giving these series a new lease of life. It's just a shame that they don't take a touch more care - after all, the programmes are what this medium of fandom is all about.

D.R. Barnett, Barnstaple, North Devon

I would like to thank all concerned with the Gerry Anderson tour for a highly entertaining and informative evening in company with the great man himself. I attended the show on its second night at Torquay and despite the 'rough edges' to be expected at the beginning of a tour, the content and presentation were excellent.

Although the greater part of the audience appeared to be under seven, their obvious enthusiasm was rewarded with some classic clips and Gerry (who has a great affection for children of any age) provided a humorous and informative talk which held their interest throughout the show.

The highlight for me and many of those in the audience was the beautifully restored FAB 1 with the characters and craft around it. At the end of the show I took my place in the queue for autographs among original fans, like myself, and the new ones who have been captured by the re-run of **Thunderbirds**. I couldn't help thinking what a wealth of visual entertainment they have yet to discover.

Graham Corston, Dagenham, Essex

Could you please tell me if there is going to be a Fanderson convention in London this year. They all seem to be in far flung corners of England. Even though I am a dedicated Fanderson follower and, as they say, "love knows no bounds", it would be nice to have one close to home.

*Sorry, Graham, this year all our conventions are outside London, but we'd hardly describe Bradford, Wolverhampton and Manchester as 'far flung' - in fact, all three locations are very centrally based to the UK as a whole. 'Far flung' best describes places like Penzance, Holyhead, Stornoway and Wick. However, we're in the very early stages of planning our major convention for 1993, and it is looking very likely that this will be held in the London or surrounding area. Further, **Action 93**, the convention being organised by an ITC fan club coalition (of which Fanderson is a part) is already set to take place in Shepperton next Easter.*

Michelle Latimer, Redhill, Surrey

In FAB 5 you mentioned a video called "Power Themes". Where can I get my hands on a copy, or, failing that, is the Telstar album "Power Themes 90" still available in CD format?

Pierre Pouliet, Beauport, Quebec, Canada

Can you tell me where on Earth I can get a copy of the Compact Disc "Power Themes 90"?

Bradley Bracegirdle, Luton, Bedfordshire

I am and have always been a big fan of **UFO**. I am the proud owner of the Channel 5 videos Volumes 1 - 6. Can you tell me somewhere I can get hold of Volumes 7 - 10 as I have had no joy in purchasing these videos in my local video stores?

Gail Wheeler, Hanworth, Middlesex

I would like to obtain a copy of the "Thunderbirds Are Go!" book by John Marriott, but I am having trouble finding a copy. I've tried so many bookshops, but no luck so far. Do you think I would be able to order one from you?

OK. The above letters are just a small sample of the numerous requests that we receive, either to supply items of commercially available merchandise, or querying where such items (books, videos, toys, etc.) can be purchased. Simply put, the only merchandise that is available from Fanderson is the club's own line of merchandise that you will find on your Sales List (sent with each issue of the magazine). Occasionally, we are able to make special arrangements for club members to obtain merchandise with discounts or in advance of release dates by ordering direct from the manufacturers, and these offers are detailed in FAB as they arise.

However, as general advice for obtaining books, records or videos that you are unable to find in your local shops: most branches of W.H. Smith, HMV, Virgin and Our Price are delighted to order CDs, LPs and videocassettes for you if they do not have them in stock - if the items have been deleted and are no longer available, they will be able to tell you. The same goes for books, comics and magazines with W.H. Smith, and many smaller bookshops and newsagents also provide the same service. You just have to ask.

If you read about forthcoming merchandise in FAB, check the release date - there is no point

*looking for them in the shops before then, although, again, you can ensure your copy by ordering in advance from the aforementioned shops. It now appears likely that volumes 9, 10 and 11 of **UFO** will not be released until the New Year, but most shops do now stock the recently released volumes 7 and 8, and the previous six volumes in their spanking new covers (and the same goes for the rest of Polygram's re-releases). "Power Themes 90" (LP, CD, cassette and video) has been deleted from the Telstar catalogue, but some shops may still have copies.*

*For many fans, the first resort for obtaining Anderson merchandise is Engale Marketing, a mail-order merchandise company run by our old friend (and Honourary Member) David Nightingale. Aside from publishing the excellent **Century 21** and **Time Screen** magazines, Dave also stocks all the available Anderson and ITC adventure series videos, and also does a nifty line in posters, postcards, calendars and T-shirts (and he just might have some "Power Themes" videos still in stock). Overseas orders are particularly welcome.*

Dave can be contacted by writing, enclosing a stamped self-addressed envelope (or International Money Order), to:

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Please don't send money for your orders until you have confirmed the price from Dave's sales list (as there is a small additional charge for postage and packing).

Steven Turner, Bradford on Avon, Wiltshire

Thanks for clarifying the **Space:1999** production order information in the latest issue of FAB, although it didn't quite answer the David Tomblin question. Perhaps Tomblin left the series after developing *The Testament Of Arkadia* with Johnny Byrne, to be replaced by Bob Kellett, and then later returned to complete his final two stories? It would be interesting to hear his memories of working on the series, and also of his work on **UFO**, as he does appear to have had a big influence on the way the Anderson's work went at that time.

Good to see you trying to nail the Hackenbacker myth - I'd actually written to **Century 21** on the same subject when they repeated the error in their last issue, but there were a couple of points which did slip through your net. There are actually *seven* episodes of **Thunderbirds** which feature flashback sequences, although this seventh may not have qualified under the rules you gave: in *The Mighty Atom*, the Hood is seen remembering the destruction of the Australian plant.

The other error was slightly more serious - although **Thunderbirds Are Go!** was, I think, the first Anderson production to credit Keith Wilson, he had actually started working for the company as an assistant art director since production started on **Fireball XL5**.

Otherwise, however, another excellent issue - I particularly enjoyed hearing the story about Barry Gray and his Bentley, and to discover who Vic Elms



was in the Alan Willis interview.

*Chris Bentley replies: "Thanks for pointing out that seventh flashback, Steven. Yes, it did slip my mind, and it does qualify under the terms of the question. You are also quite right to point out Keith Wilson's uncredited work as Bob Bell's assistant on the earlier Anderson productions, and we should have made it clear that **Thunderbirds Are Go!** was his first credited work as a production designer."*

*"As to David Tomblin's involvement on **Space:1999**'s first season, it does appear that he moved on to other projects after Force Of Life (to be replaced by Bob Kellett), and then returned to the series some six months later to direct The Infernal Machine and The Testament Of Arkadia."*

Koith Greenberg, Friern Barnet, London

If ever a new record is produced with themes by Barry Gray, would it be possible to include 'March Of The Oysters', which accompanies the MSP as it rolls towards the Allington Bridge in *Day Of Disaster* - it must be one of the best pieces ever written and would be a popular choice.

In the recent BBC comedy series **So Haunt Me**, there was a character called Mr Bloom, played by a David Graham. Was this the same David Graham of Parker and numerous other voices fame?

*Yes, indeed, it was David Graham playing Mr Bloom in **So Haunt Me**, and a second series (also featuring David as Mr Bloom) is currently being recorded. At press time, the first series is being repeated. David provided the voices of Parker, Brains, Gordon and Kyrano in **Thunderbirds**, and also provided numerous other voices in **Four Feather Falls**, **Supercar**, **Fireball XL5** and **Stingray** (as well as **Thunderbirds** and the two feature films). David's versatile vocal chords can also be heard voicing Daleks on the BBC Video **Doctor Who** releases of The Daleks and The Dalek Invasion Of Earth, and also on their recent documentary compilation of rare clips and complete episodes 'Daleks - The Early Years'. In person, David can be seen again on BBC Video as Professor Kerensky in the **Doctor Who** story City Of Death, while members who bought the TV Zone Time Travel Special in August will have spotted David in several photographs from ITC's early 1970s series **Timeslip** - he appears as the older Simon (2957) in the third story The Year Of The Burn-Up (and if any members want to see that superb series released on video they should write to ITC Home Video straight away!).*

*Incidentally, 'March Of The Oysters', which was originally written for the **Stingray** episode Secret Of The Giant Oyster, can also be heard in **Stingray's** The Man From The Navy, as well as the **Thunderbirds** episodes 30 Minutes After Noon (playing on the television in Sam Saltzman's apartment), The Impostors (accompanying the search for International Rescue), and The Cham-Cham (in the test plane sequences).*

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CONVENTIONS

UNIFICATION 93. A multi-media, TV and Cinema, SF and Fantasy con, to be held over the Easter weekend in 1993 at a major London hotel. We plan to have a very eclectic programme, and would welcome ideas, suggestions and input from anyone out there. The Committee's interests range from Trek, to Dragons, Darkover, Role Playing, and Japanese Animation, so draw your own conclusions! Again, for more details send an SAE to: **Alison Hopkins, 9 Humber Road, London NW2 6EH.**

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